

ALTERNATIVE PATHWAYS: STRUGGLING READERS UTILIZE ART ELEMENTS FOR
LISTENING/VIEWING COMPREHENSION AND ARTISTIC RESPONSE

by

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B.F.A, Kansas State University, 1989
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AN ABSTRACT OF A DISSERTATION

submitted in partial fulfillment of the requirements for the degree

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Department of Curriculum and Instruction
College of Education

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Abstract

Children who struggle in reading must be offered additional pathways of communication in order to enable them the opportunity to express themselves and enhance listening/viewing comprehension. Through understanding of the elements of art, the utilization of artistic response, and exposure to distinctive literature such as Caldecott Medal picture books, students are better equipped to grasp both visual and textual meaning. The purpose of this qualitative case study was to investigate the convergence of the elements of art, artistic response, and Caldecott Medal picture books and how they influence the listening/viewing comprehension of the struggling reader.

Two, forty-minute lessons were given exclusively about the seven elements of art prior to the listening/viewing of Caldecott picture books. Participants engaged in the listening/viewing of six selected Caldecott Medal picture books through an initial listening/viewing within a small group setting, a second listening /viewing followed by an individual interview, and a third listening/viewing combined with an artistic response to each Caldecott picture book in a small group setting. General questioning concerning both story elements and elements of art were asked during both the initial listening/viewing and artistic response. Specific questioning occurred during the individual interview.

Data were collected through interview and discussion transcriptions, visual and audio taped group work, field notes, and actual artistic response artwork. Data analysis revealed the enrichment of listening/viewing comprehension of the participants through 1) verbal usage of the elements of art, 2) comments regarding the elements of the story- setting, characters, events,

problem, solution, 3) discussion of topics relating to personal experiences, 4) the dialogue of art media and the importance of art, and 5) distinct qualities of the picture book message theme articulated through artistic response.

Art opened up the world of expression for the nine participants in this qualitative case study. Through the elements of art and artistic response combined with Caldecott literature, children were able to convey knowledge through an alternative pathway in order to enhance their listening/viewing comprehension of the picture books. Furthermore, documented evidence of the motivation of the participants indicated the value of exploration of rich literature and creative expression through artistic representation.

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Dedication

This dissertation is dedicated to my late parents, Patrick and Katie Linenberger. My parents have always taught me to have high aspirations, to never give up, and always do my best at everything that I do. Through their loving and supportive upbringing, I have become the person that I am today. My parents will always remain in my heart. Thank you, Mom and Dad.

CHAPTER 1 - Introduction

Educators have continuously desired methods to improve the comprehension of struggling readers. Through the use of multiple approaches, students are better equipped to understand reading content, become more imaginative, and enhance literacy learning (Mantione & Smead, 2003; Gardner, 1993; Eisner, 1995). Teaching has always been a passion as I have strived to reach children of all abilities, especially those who struggle in reading. As a Title 1 reading teacher of ten years, I have noticed through observation that children become motivated and focused with methodology that involves multiple approaches.

The formal act of teaching reading consisting of drills, demonstrations, and practice, is not always sufficient. Struggling readers, in particular, often need additional support and an alternative means of expression. Not all students are gifted and adept in areas such as art, drama, music, and mathematics, yet through the incorporation of these and other communicative forms, students tend to learn more deeply and are enriched as a result. Through the act of transmediation, the process of transferring one form of communication into another form (Short, Kauffman, & Kahn, 2000), students are exposed to various communicative modes, are able to experience alternative pathways of interpretation and expression (Mantione & Smead, 2003), and consequently respond at a higher level.

I have been absorbed in the realm of both reading and visual art throughout my entire life. As a young child, my parents quickly surmised that I was talented in drawing and painting. Able to visualize in a seemingly different way than most people, I became a practiced, accomplished artist. My first degree was a bachelor of fine arts. Student achievement in this area

included numerous awards and scholarships due to my art portfolio and artistic talent. Upon receiving this degree, I embarked into the field of education and obtained a bachelor of science degree as well as a master's degree in curriculum and instruction, along with a reading specialist endorsement.

As a reading teacher of first through fifth grade elementary children, I have been keenly aware of the benefits of alternative teaching methodology. Through careful observation, I have noticed that children delight in the practice of multiple approaches and are highly creative in general. Redundancy in the area of communication is not present in our authentic lives; therefore, it would be logical to conclude that alternative pathways of communication are a vital necessity in our educational system. The undertaking of this inquiry has been fostered through my educational and artistic background, observational awareness of the multimodal approach, and the desire to help those who struggle in reading.

This qualitative study examines the approach of weaving art and reading together in order to benefit struggling readers. Discussion in this chapter is organized in the following sections: (1) overview of the issues, (2) statement of the problem, (3) purpose of the study, (4) significance of the study, (5) limitations of the study, and (6) definition of terms.

Overview of the Issues

We live in an increasingly complex culture that surrounds us with an overwhelming amount of visual imagery: television and computers with high resolution; realistic movies that portray stimulating action; a bombardment of alluring advertisement, and intricately designed video games that are available in many types of software. The elevated, prevalent amounts of visual imagery create a need for us to become more visually literate (Kiefer, 1995; Semali,

2002). Our image driven society will leave those who are not visually literate behind (Metros & Woolsey, 2006). Of all visual medium, the picture book is perhaps the most promising and vigorous (Schwarcz, 1982; 1991). Picture books aspire to connect linguistic and visual design modes for an enhanced meaning making juncture, hence defining the term “multiliteracies.”

Many definitions exist of visual literacy (Stokes, 2002). Visual literacy is defined as the ability to interpret meaning through graphic stimuli (Richards & Anderson, 2003). A more technical definition of visual literacy involves competency in critical analysis of visuals and competency in communicating through visual media (Kirrane, 1992). An additional component of visual literacy is addressed in terms of “the ability to turn information of all types into pictures, graphics, or forms that help communicate the information” (Wileman, 1993, p. 114). Sinatra (1986) defines visual literacy as the ability to construct meaning as the result of past visual experiences along with incoming visual messages.

Maintaining higher levels of visual literacy is essential in our very demanding world. During our postmodern age, the future is likely to change at a faster rate than previously, thus requiring high degrees of cognitive flexibility (Efland, 2002). Children must be prepared to work with imagery in the future at high levels of competency, yet visual literacy is seldom taught in the school system (Arizpe & Styles, 2003; Kiefer, 1995). Children are exposed daily to multiple forms of literacy, and much of the communication consists of a nonverbal format; therefore, the school system must incorporate multiple pathways of communication in order to strengthen knowledge (Semali, 2002).

Visual, artistic endeavors in the educational field have endured a turbulent philosophical past. Long ago, Plato reasoned that art was a lesser form of the intellect. He felt that representations of art were imitations and, therefore, inferior (Efland, 2002). Abstract thought

was of higher importance to Plato. In contrast to Plato's beliefs, Plotinus, a Greek philosopher, alleged that art was a tremendous source of knowledge and a gift of the gods. Aristotle, another famous philosopher decided that poetry was more valuable than the intellect of the sciences. The stark differences of these perspectives illustrate why these philosophical ideas were not fully taken into account (Beardsley, 1966).

Michael Parsons (1987), a cognitive developmental theorist, deemed that looking at works of art has an instrumental value. Influenced by Piaget, artists, and philosophers, Parsons devised analytical stages of artistic development: Parson's Developmental Stages for Understanding Art. These stages shed light on artistic cognitive development and fill the gap that was missing from Piaget's views of cognitive development (Arizpe & Syles, 2003; Elfand, 2002).

The specific stages of aesthetic response and artistic understanding range from favoritism (stage 1) to autonomy (stage 5). Parsons intended for stage 5 to be attained by a minimum number of adults with formal artistic training, who could apply judgment and values to art. However, the research of Arizpe and Styles (2003) reported several examples of children whose work and responses matched the necessary criteria for stages 3 through 5.

Through the work of Howard Gardner and his colleagues at Harvard University, educators have come to an important realization and understanding of artistic development. The arts were previously thought to be of the affective domain, not in the cognitive category. Under the theory of multiple intelligences, however, artistic aptitude is clearly defined as a distinct cognitive form (Davis & Gardner, 1992). Gardner strongly believes that the school system neglects the multiple intelligences and instead favors the linguistic and the logical-mathematical

intelligence. Gardner proposes that schools dedicate interest to the other specific cognitive intelligences as well; he believes that there must be balance.

Artistic intelligence can either flourish or be thwarted due to the actions of adults and the restraints of school and family life (Gardner, 1973). Over thirty years ago Gardner revealed his important findings concerning visual, artistic intelligence (in 1973), and many of America's schools have yet to heed his expert advice. "The language of the arts can express and externalize ideas, feelings and beliefs, and convey meanings and messages that evoke responses... the arts entail cognition" (Wright, 1997, p. 361). Teachers and adults can enhance children's knowledge and responses to the arts and increase their aesthetic understanding (Wright, 1997). Yet some school districts have actually eliminated art and music classes all together (Wurst, Jones, & Moore, 2005). A new paradigm of education that incorporates the arts into the curriculum in order to boost intellectual development must be considered.

Knowing the importance of the arts for the enhancement and advancement of human intellect, changes should be made in education immediately. Many studies reveal that through the use of the arts and multiple methods of communication, struggling students are able to increase their learning power (Mantione & Smead, 2003). Other research indicates that when students learn through a multiple sign system, as through the arts, learning is optimized and deeper meaning is attained (Fueyo, 1991; Siegel, 1995; Short, Kauffman, and Kann, 2000). Interpreting and viewing art requires thought, strategy, problem solving techniques, and can be an enjoyable learning tool (Hurwitz & Day, 1995; Perkins, 1994). "Although we think of the arts as primarily a visual phenomenon, looking at art thoughtfully recruits many kinds and styles of cognition – visual processing, analytical thinking, posing questions, testing hypotheses, and verbal reasoning" (Perkins, 1994, p. 5).

The elements of art are also essential to the understanding of composition and visual imagery. Line, color, shape, form, value, texture, and space are the elements of art, and are, therefore, the building blocks of all visual art (Hurwitz & Day, 1995). Through these elements, a harmonious balance is created and critical thinking skills are utilized, both in the making and viewing of art. Children need to become skillful in their understanding of the visual, essential elements of art. Our world is increasingly becoming more complex; and if mankind is to thrive and flourish, art must be present within the mind and being. Picture books, especially Caldecott award literature, capture the essence and quality of the elements of art, which ultimately provides children with artistic insight.

Picture books display two different sign systems: the visual and the textual. Picture books embrace the elements of art through pictorial images, and often display diverse discourse in the written word (Lewis, 2001). Multiple ways of learning and knowing enhances knowledge and perception (Berghoff, Egawa, Harste, & Hoonan, 2000), and picture books obviously contain differing ways of communication and knowing. According to Elliot Eisner (1976), the virtue of having multiple forms is clear because some aspects of human experience are more effectively expressed through some particular forms than through others. Two distinct forms of communication are present in the picture book: the written word and the artistic illustrations. Children are able to experience communication through the expressive creativity within the written story and the visual story. Therefore, learning through picture books may be an optimal experience.

Symbolic representation is also present within the pages of picture books. The theory of semiotics addresses the relationship between sign, object, and interpretant (Hawkes, 1977). Readers bring with them prior knowledge and experience as they engage in written and

illustrative material. Meaning and interpretation are assigned according to prior experience and background in conjunction with the subject of the story (Schwarcz & Schwarcz, 1991). Cultural barriers may be extinguished through the use of picture books and art (Efland, 2002). The universal language of emotion and similarity in our everyday human lives can be expressed through symbolic imagery and word choice. The phrase, “A picture is worth a thousand words,” may be very meaningful. Picture books are unique in that the reader must interpret both the written word and the visual image because they work in synchronicity (Kiefer, 1995; Lewis, 2001; Schwarcz & Schwarcz, 1991).

Picture books can be formatted in a variety of ways (Kiefer, 1995; Lewis, 2001; Schwarcz & Schwarcz, 1991). Some are constructed with the intent to achieve consistency with the illustrations and the written text, whereas the pictures exactly coordinate and illustrate what the words convey. Postmodern picture books are highly complex and display illustrations that oppose the written word, and may instead tell an entirely different story. Wordless picture books do not contain any text whatsoever, as described in the term, “wordless.” Each form of picture book is unique and allows the reader to experience a mixture of wonderment and a personalization of reading pleasure.

Various literacy and illustration awards exist in the field of picture books. The Randolph Caldecott Medal award is given yearly to the most distinguished American illustrator of a picture book. Several criteria must be met in order to be considered for this award: (1) the artwork must be original; (2) the book must be originally published in the United States; (3) the artist must reside in the United States; (4) the artwork must be excellent in quality, distinctive, and noted for significant achievement (ALA, 2006). Upon reflection of this most noteworthy and award of excellence, this study will examine the impact of Caldecott award and honor picture books on the

use of art elements to enrich listening/viewing comprehension and artistic response of struggling readers.

Statement of the Problem

Although the power of picture books is notable and recognizable, it is most unfortunate that this type of resource is not used to its full capacity in the school system (Arizpe & Styles, 2003; Kiefer, 1995). The importance of artistic awareness and visual literacy are still misunderstood and it is highly imperative that educators change this mindset. Some educational researchers even theorize that illustrations hinder reading development because they provide easy access to the meaning of the story (Arizpe & Styles, 2003). Visual literacy involves the cognitive domain through perception, interpretation, analysis, and thinking in general. Therefore, visual literacy, and picture books for that matter, may need to be taken more seriously as an instructional method, especially for struggling readers.

Picture books have the potential to be an integral link between teaching textual concepts and visual literacy. Reading and language arts have always been major components in education. Through the incorporation of picture books, both visual and textual forms of communication (language) may be studied. The artwork is incredibly captivating and sophisticated in many picture books while the narrative is engaging (Kiefer, 1995). Exposure to this type of learning tool is increasingly vital to the educational agenda (Arizpe & Styles, 2003). Children can appreciate the arts, learn how to interpret illustrations through knowledge of the art elements and higher level thinking skills, brush up on their visual literacy ability as they investigate the visual message of picture books, understand narrative story elements, and learn how to read, all while simultaneously gaining enjoyment throughout the entire process.

Struggling readers, in particular, may glean more knowledge through the use of powerful imagery, ignited through award-winning picture books. Learning through multimodal methods elicits a distinct advantage in the learning and intellectual process (Eisner, 1976; 1995). The school system is the only institution that restricts the usage of sign systems and favors the use of one sign system at a time for thinking purposes (Short, Kauffman, & Kahn, 2000). Multiple ways of knowing, through art, music, mathematics, drama, and language enhances and transforms our knowledge of communication (Short, Harste, & Burke, 1996). Caldecott award and honor books expose the reader to unique art and its elements and may serve as an instrumental tool of multimodality as struggling readers undergo the task of listening/viewing comprehension and response to text.

A need exists for a study that explores the distinction between reading text and viewing illustrations, and the resulting consequence on the visual literacy and listening/viewing comprehension ability of struggling readers. Examination of picture books and visual literacy has been extensive (Arizpe & Styles, 2003; Kiefer, 1995; Lacy, 1986; Lewis, 2001; Schwarcz & Schwarcz, 1991). However, a concise study concerning the listening/viewing comprehension benefits of Caldecott Award picture books upon struggling readers is rare. If, in fact, this study demonstrates the intense need for quality illustrations, our American school system should take notice and do whatever is necessary in order to increase visual literacy in the curriculum, despite an already crowded agenda.

Purpose of the Study

The purpose of this case study is to explore the visual impact and textual interpretation on the resulting listening/viewing comprehension ability of Caldecott Award picture books by first

through third grade elementary children, who are struggling in the area of reading.

Listening/viewing comprehension of early/late primary school children will be observed as the purposefully selected children initially view and listen to the researcher read the selected, distinctive Caldecott award books. Perceptions, interpretations, and artistic response of elementary grade children will then be noted as they experience the contemporary Caldecott award winning literature. Following each task of listening/viewing the entire picture book, the individual child will retell the story, discuss the illustrations in detail, identify how the pictures and the elements of art helped him/her understand the story, and will then compose a creative picture in response to the Caldecott picture book, utilizing his/her imagination, creativity, and knowledge of the elements of art.

This study will generate additional knowledge as to how struggling readers understand and comprehend the visual and the written text of distinguished, superbly designed picture books, as well as how they respond artistically (Rosenblatt, 1978) to the particular Caldecott Medal or Honor book. Primary elementary school children may be able to provide insight in the area of how images aid listening/viewing comprehension. This study will provide additional knowledge blending the cognitive aspects of visual literacy, listening/viewing comprehension, the elements of art, and how picture books can provide a wealth of knowledge in all types of literacy- especially visual literacy.

Research Questions

The overarching question in this case study is:

How do the convergence of the elements of art, the textual message, and artistic response enrich the listening/viewing comprehension of struggling readers as they communicate through alternative pathways?

Questions that will contribute to the answer of the overarching question are as follows:

- (1) What developmental, cognitive thoughts surround struggling readers' discussion of read aloud Caldecott picture books?
- (2) What influence does knowledge of art elements have on the verbal response of struggling readers to Caldecott picture books?
- (3) What discussion emerges while the children respond artistically to a read aloud Caldecott picture book in a small group setting and how does this enrich listening/viewing comprehension?
- (4) What developmental advancement of artistic response and listening/viewing comprehension are revealed through ongoing student artwork?

Significance of the Study

Knowledge gained as a result of this study may contribute to the awareness of visual literacy, may further solidify the immense importance of the visual arts, may increase our understanding of how struggling readers cognitively comprehend, verbalize, and respond to Caldecott award books, and may enlighten educators concerning the distinctive, interconnected relationship between the visual arts and reading. A convergence between art elements, reading, and listening/viewing comprehension may arise and could allow for a deeper understanding of each respective domain. Art elements and reading are both distinctive, interpretive forms of

inquiry. Comprehension of these three forms (art, reading, and response) could better enhance the education arena.

Studies exist in the field of visual literacy, picture books, reader response, and comprehension, but a study in the area of how Caldecott medal and honor books impact struggling readers is needed. Many studies concerning sophisticated picture books and visual literacy have originated in Europe (Arizpe & Styles, 2003; Bromley, 2001; Evans, 1998; Walsh, 2003), and it would be most interesting to bring the study of visual literacy, picture books, and artistic response to the United States. This particular study may provide exceptional insights into how distinctive picture books affect struggling readers, how the art elements in illustrations are perceived, and how elementary children transmediate multiple forms of communication. It is critical that educators capitalize on the understanding of how visual art can ignite depth into the realm of reading comprehension. With additional documentation into the aspects of visual literacy and reading, educators will be able to extend and broaden knowledge for the present and future generations.

Many educational professionals may greatly benefit from the wisdom gained in this study. All teachers who work with elementary children may be able to increase their knowledge and understanding of the importance of art in relation to reading. In this time of high stakes testing, teachers must not be misguided and consequently condense the curriculum because of the sole focus of test-related material. In essence, teachers may explore other possibilities and allow for multiple methods of instruction and content. The visual arts may substantially contribute and benefit children as they learn in a multidimensional way (Mantione & Smead, 2003). Art may enhance the cognitive, creative mind and employs a reflective intelligence (Dickmann, 2004). This important relationship must be cultivated, not extinguished.

Administrators may also gain insightful, useful information as a result of this study. Administrators must realize the importance of multiple approaches and the outcome of instruction through multimodality. Teachers are instrumental in instructional methodology; however, they must be able to approach the curriculum standards through the support of the administration. Without the encouragement of the administration, teachers are often likely to instruct according to the basic curriculum. Administrators may be made aware of the immense benefits of a multimodal approach and may not only allow teachers to actively participate in this methodology, but embrace this wholeheartedly.

Researchers, scientists, and psychologists may glean more information through this explorative, qualitative study about the cognitive aspects of visual imagery in combination with listening/viewing comprehension and artistic response. Psychologists and researchers are keenly aware of artistic intelligence, but may benefit from the rich detail of a qualitative research approach. Essentially, more information and knowledge may be discovered through this particular study of the impact of Caldecott Medal and Honor picture books on the listening/viewing comprehension of struggling readers in the primary grades, 1-3.

Limitations of the Study

Qualitative studies differ greatly from quantitative studies. Each has strengths and limitations. Reading comprehension and the elements of art will be two major focuses of this study. Comprehension is considered a non-constrained skill (Paris, 2005), and should not necessarily be researched through parametric statistics due to the complexity of individual, variable understanding. Complete mastery of listening/viewing comprehension is indefinite and

achieving a definitive, statistical analysis is not possible. Therefore, this study will embark on a qualitative approach, which will enable a comprehensive, detailed analysis of authentic data.

This qualitative study employs data collection from a small group of nine first-third grade elementary students who will be selected based on their struggling reading status, and willingness to participate. Through purposeful selection, the participants will represent a subpopulation of readers who struggle. However, given the fact that these participants are selected and are relatively few in number, a distinct limitation exists in this area. Random selection will not be present during this research, and this will, therefore, limit the generalization of the findings to the population of all struggling readers.

The selected participants may possess variable qualities as they express their answers and dialogue. School children, as well as all human beings, are subject to many internal and external circumstances. Some children may not openly say what they intend because of their personality and others may tend to digress. Also, the home environment and background and prior experiences may have an influence upon the child. At times, this may affect the data and cause difficulty. However, data will be collected over an extended period of time, which may help ameliorate short-term data collection discrepancies due to the participants' home environment.

Developmental limitations may also arise and impede accurate data collection. First graders may be less inclined to adequately express how they interpret and perceive images. The younger child has a limited vocabulary, which may hinder verbal communication. Third grade children may also experience difficulty and frustration in the act of artistic response because they may want to make the drawing with realistic execution, whereas younger children may be more expressive in their artistic rendering (Elkind, 1994).

The researcher is the person responsible for data collection and analysis. Although the researcher may attempt to minimize biases, these may be present. However, it is natural, especially in qualitative research, for the researcher to conduct the entire study as a research participant (Creswell, 1998). Therefore, the researcher will try her best to avoid biases related to the desire to assist the participants in reading and art. As a reading specialist of ten years, the researcher will refrain from instructional, subjective biases and will proceed with this study as an analytical scientist.

Another limitation could arise due to the selection of the Caldecott award and honor books. The subject matter may not be of interest to the child and may, therefore, cause a deficit in attention to the story. The student will be asked his or her opinion of the book to help in the clarification of this possible limitation.

Definition of Terms

- Aesthetic Response: Emotional response surrounding the personal and connected feelings associated with the visual arts (Rosenblatt, 1978).
- Comprehension: Understanding the content of what is read; the content of the reading may be both inferential and direct. Meaning is constructed through prior knowledge, life experience, and interaction with the text message (Pearson & Dole, 1987). An individualistic portrayal of the synthesis between author and reader (Rosenblatt, 1978).
- Elements of Art:
 - Line: This element has been known to be the central nervous system of art (Hurwitz & Day, 1995). The varying degrees of thickness, harshness,

expressiveness, curvature, etc. of lines portray an overall effect of the work of art and allow for the artwork to become communicative in nature.

- Color: Color can be the most expressive art element and children especially adore the qualities of color and paint (Hurwitz & Day, 1995). Artists are more concerned with the influential nature of color whereas psychologists are inclined to explore the mood of color.
- Texture: This art element has the potential to be either simulated or actual. Within a two-dimensional work, texture adds excitement through the expertise of artistic technique (Ocvirk, Bone, Stinson, & Wigg, 1985). Texture may also have a three-dimensional effect through collage, sculpture, and ceramics, whereas one may physically touch the texture.
- Shape: This element of art can either be geometric or organic. Geometric shapes such as circles, squares, rectangles, and triangles are everywhere, especially in man-made forms (Hurwitz & Day, 1995). Organic shapes are present within the natural world and may be shaped oddly or curved.
- Form: Form encompasses the three-dimensional aspects of art: sculpture, jewelry, architecture, pottery, and weaving. Form may also be suggested within a two-dimensional piece through careful shading and technique (Lacy, 1986).
- Space: There are two separate meanings in the context of the art elements. Space may be referred to the plane of the work in which the artist must create, or the negative and positive aspects of the piece. Both negative and positive space is equally important in the perception of design (Hurwitz & Day, 1995).

- Value: This art element allows contrast between light and dark. Without value there would be no distinction between shapes, lines, or color (Lacy, 1986). At times, artists purposely diminish contrast in order to achieve a subtle effect, such as the Impressionist artists (Monet) as they intended softness and peacefulness. Paintings, such as “Starry Night,” by Vincent van Gogh, have distinct value and high contrast, which often emits a sense of boldness and vitality.
- Listening/Viewing Comprehension: Listening – thoughts and understanding that occur while listening (Calkins, 2001). Viewing – meaning is expressed through the viewing of pictures as the illustrations convey meaning (Kiefer, 1995). Subsequently, an understanding occurs through the auditory process and visual interpretation.
- Multiliteracy: The emerging cultural, institutional, and global environment has created a need for a broader definition of literacy. This broadening of literacy defines various forms of literacy involving language and other modes, such as technology and visual imagery (New London Group, 1996).
- Multimodality: The inclusion of multiple methods and approaches in order to increase the depth of understanding and knowledge. Drama, art, music, and physical activity are prime examples of a multimodal approach, as they are incorporated into the instruction of reading, math, and writing (Mantione & Smead, 2003).
- New literacies: New skills in reading, writing, viewing, and communication due to the emergence of new information and technologies (Leu, Mallette, Karchmer, & Kara-Soteriou, 2005).
- Reader response: A term created by Louise Rosenblatt (1978), which refers to the multiple ways in which a reader responds to written text. Critical thinking skills and

multiple perspectives are elicited as the individual reader brings forth their personal experiences, emotions, and knowledge. Efferent reading is for the purpose of gaining information and aesthetic reading is for pleasure and emotional gratification

- Retelling: A written or oral narrate of a story that includes the story elements: setting, characters, events, problem, and resolution (Dahl, 1974). Major and minor components of the story are discussed.
- Struggling reader: An individual who reads without fluency and comprehends reading material below their appropriate grade level. Often this individual lacks decoding skills and has limitations in vocabulary knowledge (Allington, 2001).
- Transmediation: The process of utilizing the understanding of one sign system and transferring that knowledge into another mode in order to make meaning (Semali, 2002).
- Visual literacy: This term encompasses knowing how to read and interpret pictures, the ability to compose and design visual art, and understanding how to use images in order to convey and create meaning (Lamb, 2001).

Summary

Artistic, visual intelligence is a real component of cognitive functioning (Gardner, 1983; Eisner, 2002) and should be cultivated. Reading is also a function of high importance in our society. Those who struggle in reading should be aided in the fullest sense through dynamic, multidimensional instruction. Together, art elements and reading have the potential to become enormously instrumental in visual literacy, listening/viewing comprehension, and creativity. This phenomenon should not be overlooked and the process of vital research in these important areas should continue.

The impact of Caldecott Award and Honor books on struggling readers may answer the necessary questions concerning how visual images assist in the development of listening/viewing comprehension and artistic response. How do children who struggle in reading interpret the art elements of illustrations of Caldecott Medal and Honor books? How do illustrations ultimately help these particular children? In what ways may the elements of art increase listening/viewing comprehension for struggling readers? How do the children emotionally, verbally, and artistically respond to the Caldecott award picture books? These questions and potential answers may satisfy the quest to seek advanced information on visual literacy within this multimodal approach.

As mankind continues an existence into the 21st century, differences concerning art should be put aside and the necessary component of visual literacy should be acknowledged. The demands of high-stakes testing have reinforced and increased our society's awareness of mathematics, science, and reading, but have diminished the important role of the arts and multimodal communicative methods. Teaching "to the test" will not adequately prepare our students for the impending future. We, as educators, must ensure that students are not only good readers, mathematicians, and scientists, but intelligent in the arts as well. If educators allow the educational system to neglect the arts, our students will not be making adequate use of multiple intelligences and will lack in necessary critical thinking skills and visual literacy in their futures as adult literate citizens.

CHAPTER 2 - Review of the Literature

Understanding the complexity of cognitive theories, art elements, struggling readers, and visual literacy requires a thorough investigation of past research and epistemology. Naturally, the blending of reading and art encompasses many distinct theoretical frameworks. The purpose of this chapter is to provide a theoretical foundation for the proposed qualitative study supported by research-based examples of insight learned as a result of careful studies. Foundational theories and related research include an understanding of creativity and intelligence, multiple intelligence theory, cognitive theories of art, picture books, the Caldecott Medal literature, art elements, issues related to struggling readers, and visual literacy.

Creativity and Intelligence

Through imagination and creativity, man is able to rise beyond placid normalness and attain a greater level of understanding. Creativity gives insight through our mental processes, is highly reflective, and takes one down a path of ambivalence (Resnick, 1987). The reflective capacity of the brain is what sets mankind apart from all others; it allows for meeting challenges, solving problems, and complex reasoning. Furthermore, reflection is the most distinguished of human ability as expressed in art, philosophy, and science (Dickmann, Stanford-Blair, & Rosait-Bojar, 2004). Thinking in this manner is nonalgorithmic, involves multiple criteria in application,

and requires sustained effort (Resnick, 1987). Imagination is exactly what we need in order to sustain creativity, energy, and cognitive flexibility (Egan, 1997). Furthermore, children are inclined to be more imaginative and creative than adults (Egan, 1997). These skills need to be cultivated and expanded and this can be accomplished through the arts and picture books.

Art and creativity have been known to be synonymous; however, creativity can also take many avenues through differing professions (Gardner, 1993). Artists, mathematicians, scientists, musicians, and writers may all be considered creative within their work. This particular study will focus on creativity within the realm of visual art, reading, and artistic response, as struggling readers listen, view, and respond to distinctive Caldecott Award literature.

Many theories exist in cognitive analysis, personality and motivation, psychoanalytic perspectives, behaviorist theory, intrinsic motivation, and historiometric approaches (Gardner, 1993). Most recent studies focus on knowledge relating to cognitive thinking, personality, and motivation. Cognitive researchers have speculated that creative individuals are able to recognize problems, and are, therefore, able to approach these problems with solutions through the use of reflection and complex thinking (Boden, 1990; Perkins, 1994; Sternberg, 1985). However, the historiometric approach is also quite interesting in that many studied works of historic creative people portray that they produce work that is “bad” along with work that is “good” (Simonton, 1990). Learning through many failed attempts prompts the anticipation of success. Ultimately, creativity sparks divergent thinking, which is a necessary aspect of critical thinking (Gardner, 1993).

Intelligence and creativity are not correlated (Gardner, 1993). One may be intelligent and not creative whereas a creative individual may not necessarily be intelligent. Measuring the creativity of people is not an easy task, and definitely more ambiguous than measuring

intelligence (Gardner, 1993). Joy P. Guilford (1950), a foremost psychologist, embarked on developing a test of creativity soon after intelligence tests were designed. The tests appear to be reliable, in that individuals consistently obtain the same score; however, they are not valid because the results do not apply to life situations. A person deemed creative may not be able to transfer his/her divergent thinking to an actual occupation or avocation.

Using creative wisdom does require complex levels of thinking and thus involves the intellect (Hurwitz & Day, 1995). Creativity is cognitive consciousness and is linked to imagination (Spencer, 2002). Although intelligence and creativity are not correlated, they each contribute to the unique, complex thinking of man. Also notable are the thoughts of John Dewey (1934) as he wrote:

To think effectively in terms of relations of qualities is as severe a demand upon thought as to think in terms of symbols, verbal and mathematical. Indeed, since words are easily manipulated in mechanical ways, the production of a work of genuine art probably demands more intelligence than does most of the so-called thinking that goes on among those who pride themselves on being “intellectuals.” (p. 46).

Therefore, it is prudent to conclude that creativity, especially as it pertains to the arts, involves the cognitive domain and also requires high levels of mental execution. Knowledge expands and changes through various modes of communication and exploratory activities, such as art (Kucer, 2005). Furthermore, the picture book may well be considered an art object (Kiefer, 1995), signifying an embracement of creativity, divergent thought, and intellectual awareness. Children often return to the delights of the picture book and discover new, imaginative thoughts and creativity (Graham, 2000).

Multiple Intelligence Theory and Cognitive Theories of Art

Benjamin Bloom's (1956) taxonomy stimulated a distinction between cognitive, non-cognitive (affective), and psychomotor categories of subject matter. Learning was also thought to be hierarchical from simple to complex. The complete separation of cognitive and affective subject matter further alienated the arts from the cognitive stance of intellect, thereby prompting Eisner (1976) to question this cognitive separation.

Subsequently, Howard Gardner (1983), a developmental cognitive psychologist, investigated the theory of multiple intelligences. Through Harvard's Project Zero, Gardner and colleagues worked extensively on the theory of numerous intelligences as an expansion of Piaget's (1952/1963) cognitive stages of abstract reasoning (Gardner, 1983). Piaget regarded the more formal, academic subjects such as mathematics and science as he was interested in logical processing (Efland, 2002). Gardner theorizes that artistic knowledge is of both the affective and cognitive domains and is not only worthy of further study, but is considered one of multiple intelligences that exist. Instructional objectives should be linked and applicable to the multiple intelligence theory through the use of words, numbers, logic, pictures, music, the body, social interaction, and/or personal experience (Armstrong, 1994). A balanced approach, incorporating both quantitative and qualitative intelligence, is important for increased challenges and skill success (Hatch, 1997).

Through the cognitive view of multiple intelligences, art was no longer considered non-cognitive. Due to the lack of stages of art in the work of Piaget, Parsons (1987), an art educator

with a cognitive developmental perspective, investigated developmental stages as they pertain to viewing works of visual art. Parsons' work was heavily influenced by artists, philosophers of art, and psychologists (Efland, 2002). Kohlberg's (1963; 1984) theory of moral development was perhaps one of the most influential theories from which Parsons based his ideas because of noticeable psychological change between the stages. These five aesthetic stages are based on the study of 300 interviews with people of varying degrees of art understanding, experience, and age. Reproductions of two-dimensional paintings were used to investigate detailed questions of the subjects. Parsons (1987) contends that the discussion of art between adults and children is one of the most valuable ways to nurture the development of aesthetic awareness. The artistic cognitive stages are:

- (1) Favoritism (age 5). Introductory awareness of others' viewpoints; pictures as pleasant stimuli.
- (2) Beauty and realism (age 10). Good and bad art are understood based on pictorial content.
- (3) Expressiveness (adolescence). Understanding the concepts of empathy and expressiveness; intensity and interest concerning the work of art.
- (4) Style and form (young adult). The artwork is considered a social achievement, stylistic tradition is important.
- (5) Autonomy (professionally trained adults). Concepts and values are emphasized within a scholarly tradition.

As we engage in looking at art, Parsons' (1987) developmental stages of art assist in the identification of cognitive awareness in visual art. Thinking and perception are influenced by the

direction of our own mental experience (Perkins, 1994). “Perception is based not on direct contact with the environment, but on the brain’s contact with electrical signals that represent the environment. We can think of these electrical signals as forming a code that signals various properties of the environment to the brain” (Goldstein, 1989, p. 50).

There are few distinguishing deviations from how we transmit light; the neurotransmission between reflected light, the eye, and the brain is systematic (Solso, 1994). Structurally, multiple biological components become involved during the generation of an image. After the visual cortex filters and codes information, it is then sent to as many as thirty-two different locations for further dispensation. Throughout this process, the brain continues to build upon what it learns. Then, these separate bits of information are broken down and efficiently stored in different places, ready to be reconstructed again. “When we see, we not only utilize invariance in the ambient optical array but also call on our past experience to make it meaningful” (Steward-Barry, 1997, p 38).

Documented cases of people who were physically blind for decades further suggest the learned component of perception. According to neurologist, Oliver Sacks (1995), “When we open our eyes each morning, it is upon a world we have spent a lifetime learning to see. We are not given the world: we make our world through incessant experience, categorization, memory, reconnection” (p. 114). After nearly fifty years of blindness, a patient of Dr. Sacks was not able to function as well after surgery (with clear vision) due to the lack of perception. Size, depth, and perspective were especially confusing to the man and walking was extremely difficult. Without visual learning and established visual patterns, his vision did not have perceptual coherence.

Additionally, what we choose to look at is shaped by interests, prior experience, needs, desires, expectations, and curiosities (Bruner, 1957; Goodman, 1984). Psychological and

cultural issues are also dominantly linked to what we give attention to and perceive (Schwarcz & Schwarcz, 1991). Through the act of perception, the eye selectively identifies information whereas the brain influences what the eye considers relevant (Smith, 2004). The visual system has its own intelligence and utilizes an active exploratory process, which reacts to interactions and feedback (Seward-Barry, 1997). Therefore, how we react through our emotions and gain meaning is based on our previous cognitive experiences.

Meticulous viewing of art allows one to experience reflective thinking – to think about one's thinking, instead of utilizing experiential thinking, which allows perception to function during normal conditions (Perkins, 1994). Taking the time to look intensively and deeply allows for thinking reflectively and for high levels of perception (Arizpe & Styles, 2003; Perkins, 1994). Thereby, looking at art requires thinking and cultivates the process of better thinking tendencies (Perkins, 1994). In essence, immersion in viewing picture books would also stimulate perceptive awareness and deeper, reflective thinking.

All forms of consciousness are cognitive events (Neisser, 1976). The arts are highly involved in operations of perceptual differentiation, and should, therefore, meet the required definition of the cognitive domain (Eisner, 2002). Perception and cognition are synonymous because when using the term cognition, all encompassing forms of mental operations are in play: storing and receiving information, memory, thinking, sensory perception, and learning (Arnheim, 1954). Interpreting works of visual art through perceptual discrimination and the observation of subtleties identified within characters and symbols allow a transformation of skill and experience (Goodman, 1972). Therefore, increased learning opportunities surface through the practice of intense perception. The mere act of looking does not constitute perception; in order to have an intelligent eye, careful, patient, and viewing with precision must occur (Perkins, 1994).

Viewing visual art allows for deeper thinking strategies because art connects to the personal, social, cultural, and other dimensions of life and often demands attention in order to understand its meaning (Perkins, 1994). Reflecting on something and developing conclusions about its worth and accomplishment is part of any intellectual course of action (Raney, 1998). Art is made for this reason, to create work that is interesting and to provoke thought and reaction. Perkins expresses six attributes of art that make art especially helpful in the area of intelligent thinking:

- (1) Sensory anchoring. It is beneficial to have a physical object that is available to think, talk, and learn about.
- (2) Instant access. The presence of an artwork allows the possibility of looking, looking closer, deeper, etc.
- (3) Personal engagement. Prolonged attention of artwork may occur because art is designed to hold attention.
- (4) Dispositional atmosphere. Used to cultivate thinking dispositions such as broad attitudes, enthusiasm, tendencies, and habits of thinking.
- (5) Wide-spectrum cognition. Looking at art sparks a multitude of cognitive styles: visual processing, analytical thinking, posing questions, testing hypothesis, and verbal reasoning.
- (6) Multiconnectedness. The ability to make connections in many facets of life: social themes, personal insights and anxieties, historical patterns, formal structures, culture, etc. (p.5).

Visual art is created within our culture, society, and world and is inseparable from mankind. ‘Art is part of us and we are part of art’ (Solso, 1994, p. xv). Historically, art has always been a part of human existence, whether the purpose of creating that art was for survival or aesthetic reasons. Knowing that art functions as a component to the expansion of perception, intelligence, the affective, and is influential culturally, the visual arts deserve high regard and commendable consideration. Picture books are an artistic form that involves both visual and textual interpretation (Kiefer, 1995). Through the investigation of how struggling readers discuss and view illustrations of award-winning picture books, a deeper understanding of perception and cognitive thinking will emerge.

The Elements of Art

“Illustrations are as important as-or more important than-the text in conveying a message” (Anderson, 2002, p.11). This is due to the expressive qualities of characters, mood depictions, the portrayal of setting and scene, and the emotional responses that arise as a result of illustrations (Anderson, 2002; Anderson & Richards, 2003). Pictures are able to capture the essence of visual appreciation and perception through the distinctive qualities of the seven elements of art. The manner in which artists “put these fundamental elements results in an interrelationship for emphasis, a sense of balance or imbalance, and continuity or overall unity in picture books as well as in the fine arts” (Lacy, 1986, p. 4).

Line, color, shape, form, value, texture, and space, in combination, are the building blocks that create a harmonious whole within the artwork (Hurwitz & Day, 1995). Children naturally engage in discussion of the elements of art as they converse about illustrations in picture books (Arzipe & Styles, 2003; Kiefer, 1995). However, children should be taught the

correct terminology of art and design elements in order to make connections and become more knowledgeable (Hurwitz & Day, 1995).

Line is the one of the most obvious and flexible elements of art as it gives an overall effect of the work (Hurwitz & Day, 1995). Immense variety exists within line thickness, boldness, abruptness, gentleness, movement, linear and curvature structure. An objective function of the line is to describe shapes, measurements, and surface characteristics and the subjective function serves as an emotional response tool (Ocvirk, et al. 1985). Through the dimension of the line, the artist may convey an immediate message as the artist uses line in a communicative, expressive manner. Lines may portray emotions such as somber, energetic, alive, and enthusiasm through quick, decisive strokes of the artistic medium, resulting in an impressionable statement (Lacy, 1986; Ocvirk, et al. 1985).

Therefore, the line is highly important within the context of the picture book illustration because of its expressive, meaning-making properties. Action may be suggested through broken lines and the quality of the line matters immensely (Lewis, 2001). Usage of a specific line treatment creates a visual effect and message. For example, vertical lines suggest stability and sometimes excitement; whispery, delicate lines suggest fragility; sharp, pointed lines and dramatic diagonals often imply tension (Bang, 2000; Kiefer, 1995).

It is noted that *color* can be the most expressive of all art elements (Hurwitz & Day, 1995; Ocvirk, et al. 1985). Color can also be quite complex. Physicists and chemists describe color in terms of wavelengths or frequencies and prisms. Psychologists are inclined to think of the mood of colors and its stimulating aspects. However, artists and illustrators are most interested in the affective, emotional, and influential qualities of color (Hurwitz & Day, 1995),

along with the symbolic attributes of color (Ocvirk, et al. 1985). Color association is stronger than shape connection, and this relationship ultimately evokes intense meaning (Bang, 2000).

Knowledge of color enables the artist to create interesting, intentional, and emotional pieces of artwork. Seurat was an expert in color, for example, as he juxtaposed colors together in the pointillism technique, assuming that the human eye would mix them together (Piper, 1991). Primary colors (red, blue, and yellow) are able to form any possible color when mixed together in various portions. However, primary hues cannot be created as a result of mixing other colors, in any combination. The value of a color refers to the quantity of light or dark which is present whereas intensity refers to the quality of light in a color (Ocvirk, et al. 1985). Intensity of color refers to brightness or dullness and can be used to create an effect of softness or boldness (Kiefer, 1995). Analogous colors are closely related and complementary colors are directly opposite from one another on the color wheel. Placing complementary colors beside one another, as in an illustration for example, creates immense contrast and distinction. In contrast, the placement of analogous colors creates a different mood and affect.

Past research has indicated that children prefer picture books in color to those portrayed in black and white; but these studies were not conducted holistically, naturally, and lacked the realization of the picture book as an integrated form (Kiefer, 1995). The overall design of the picture book is what first captivates and allures children (Hancock, 2004). Picture books continue to evolve into an incredible masterpiece. Therefore, it is subject to scrutinize the picture book in such limited ways. Research regarding the picture book must be conducted in a natural setting and through cohesive, integrative methods (Kiefer, 1995).

Shapes can either be geometric or organic (Lacy, 1986). Geometric shapes such as circles, squares, and triangles are present everywhere, especially in man-made forms. Organic

shapes are present within the natural world and may be shaped oddly with curvature. Curved, round shapes elicit feelings of compassion and security whereas bold, pointed shapes offer feelings of uneasiness (Bang, 2000). Cubist artists, such as Picasso, utilized the reorganization of repeated shapes within their pictorial space (Piper, 1991). By doing this, movement and rhythm seemed to be present. Andrus (2001), created a project for children, which utilizes aspects of shape and pattern. Through this project, children would gain an understanding of the work of Picasso, the element of shape, and principles of design. Children may also express how shapes affect their emotions and understanding as they discuss illustrations in picture books.

Form encompasses the three dimensional aspects of art such as sculpture, jewelry, architecture, pottery, and weaving (Hurwitz & Day, 1995). Picture books may also be expressive through the concrete, physical form. Books may be large, small, circular, thick, thin, and made to pop-out. Form may also be suggested within a two dimensional piece through careful shading and technique. Children, as well as adults, are exposed to various forms on a daily basis, whether it is through picture book illustrations, nature, or man-made objects. As form becomes more understood and appreciated, children will value the quality and variety of form.

Without *value* we would not have contrast, there would be no distinction between objects and forms as we squint our eyes. The art element value gives us light and dark within the pictorial plane. An artist may choose to depict illustrations through soft, subtle hints of contrast, similar to those by Monet. In contrast, Vincent van Gogh painted “Starry Night” with high contrast and extreme value. Children need to become aware of the element of value (Hurwitz & Day, 1995) through experimentation with studio work and by engaging in looking at the distinguishing features of value within artwork and picture book illustrations. Light and dark is perhaps the most evasive element of art for children to comprehend and take interest (Lacy,

1986). However, through multiple sign system response, a student effectively utilized a web graphic organizer in order to examine and interpret the element of light and dark during a detailed study of illustrators (Short, et al. 2000).

Texture may be either simulated or actual within an art piece. Excitement and stimulation are increased through the addition of texture. Eric Carle's work, "The Grouchy Ladybug," offers an excellent example of simulated texture through his superb rendering technique. Children delight in running their hands over the pages, even though the pages are smooth and not physically bumpy. Even though children sometimes do not understand or use the term, "texture," they may make synonymous remarks such as rough and smooth (Kiefer, 1995).

Space has two separate meanings within the context of the art elements. Space may be referred to the plane of the work or the negative and positive aspects within the frame (Hurwitz & Day, 1995). The plane is described as the space upon which the artist must work. Tension can be present within the plane, as in the example of Cezanne's painting, "The Card Players," in which the apple was decisively placed at the very edge of the table.

Negative space and positive space are equally important. A dark, black negative space may portray night and eeriness and a white background may signify day and security (Bang, 2000). Bang's book, "Picture This," (2000) illustrates a scary scene involving Little Red Riding Hood as she walked into the deep, dark forest, covered with thick, vertical trees. The frightening mood was created through the successful use of negative and positive space. Teaching children the importance of negative space as well a positive space gives them an understanding of composition and intriguing placement of objects (Hurwitz & Day, 1995).

The Art of the Picture Book

The picture book is a literary object, usually comprised of both illustrations and a textual message, an interdependence of pictures and words, and is limitless (Bader, 1976). Kiefer (1995) addresses the definition of picture books as a “unique art object, a combination of image and idea that allows the reader to come away with more than the sum of the parts” (p. 6). “Picture books are very special artifacts for children and occasionally they are perfect” (Graham, 2000, p. 61). This decisive blend of distinct visual image and carefully crafted textual message offer a fascinating interplay of communication. The cohesive picture book, complete with both art and text, is highly informative, appealing, and motivating for students of all ages (Zambo, 2005).

Many styles, forms of discourse, and genres exist within the ingenious picture book (Kiefer, 1995; Lewis, 2001; Schwarcz & Schwarcz, 1991). Some picture books tell stories and others do not, and illustrations also differ in that some offer straightforward representation of the text while others contrast remarkably and cause the reader to ponder (Kiefer, 1995; Lewis, 2001; Nikolajeva & Scott, 2000). Difference in visual and textual message often allows each separate medium to excel remarkably (Graham, 2000). Amazingly, even the end papers and the size of the actual book itself contribute to the overall book design, and offer an invitation to explore (Hancock, 2004).

Four distinctive categories of taxonomy exist within the context of picture books, each of which contrasts the relationship between the illustration and text (Nikolajeva & Scott, 2000):

- (1) Symmetry. The text and the picture convey essentially the exact, same meaning.
- (2) Enhancing. Either the words or the picture expand on the meaning; an enhancement may be considered to be minimal or significant.

(3) Counterpoint. Alternative information may be given, which creates a need for the reader to make a connection.

(4) Contradiction. The words and the pictures portray entirely different meanings.

Other, notable researchers have often placed picture books in categories of taxonomic distinction (Agosto, 1999; Golden, 1990). For example, Agosto (1999) placed picture books into two major categories: parallel storytelling and interdependent storytelling, while Golden (1990) used five separate groupings. However, Lewis (2001) and Schwarcz & Schwarcz (1991) contend that the picture book is particularly diverse and flexible. The distinctive quality in picture books employ superiority; those that have metaphoric and symbolic expression, many interpretations of content, and the ability to generate additional and new meanings over the course of time (Schwarcz & Schwarcz, 1991).

Four basic concepts of excellence are required for good picture books: (1) entertainment value, (2) meaningful human interest, (3) societal significance, and (4) aesthetic appeal (Schwarcz & Schwarcz, 1991). Further, Lewis (2001) attests that an ecological relationship is the best explanation to describe picture books due to the complexity and circumstantial changes within the picture book. An ecological relationship considers the interanimation that always occurs when text and images are entangled. The ecological model is sufficient in the explanation of taxonomy because of four crucial factors (Lewis, 2001):

(1) Reciprocal roles. The words and pictures have a reciprocal relationship in which they act in congruence with each other, “each becoming the environment within which the other lives and thrives” (p. 54).

- (2) Dynamic structure. Changes occur within the contents of a picture book, page-by-page, moment-by-moment. It is difficult to place picture books into rigid categories.
- (3) Complex and flexible. It is recognizable that picture books are organized, coherent, and contain varying levels of complexity. Flexibility allows us to appreciate the heterogeneity within the contents of the picture book. Placing picture books into strict categories is difficult due to the nature of their complexity and flexibility.
- (4) Role of the reader. The semantics, meaning making, scenario is perhaps one of the most important aspects of the picture book. Words and pictures are summoned to life only through the experience of the reader. Rosenblatt (1978) refers to the transactional theory of the reader as each reader brings internalized codes, past and present experience, anxieties, and personality to the text.

The structure of the picture book, therefore, is not simple, but highly complex, flexible, and dynamic. This diversity further enlightens the reader as he engages in the creativity and complexity of the picture book. Along with this unique structure, many prospects of meaning-making exist between reader, culture, society, and picture book (Lewis, 2001; Schwarcz & Schwarcz, 1991). Meaning can be generated through semiotic analysis, the ways in which pictures, images, and words make meaning (Halliday, 1985; Lewis, 2001), by the understanding of aesthetic contemplation or imaginative properties (Arizpe & Styles, 2003; Kiefer, 1995; Lewis, 2001; Nodelman, 1988), or through ritualistic, customary, and cultural tendencies (Lewis, 2001; Wittgenstein, 1968). The author and illustrator portray meaning through the picture book and the reader interprets the picture book, therefore a reciprocal relationship exists between creator and reader (Evans, 1998). The primary focus of this study involves reader interpretation

through creativity, perception, and aesthetic contemplation through award winning Caldecott picture books.

Picture books often lay the foundation for visual literacy as well as literacy and aesthetic knowledge through early childhood interactive readings between parent and child (Kiefer, 1995). Past research has affirmed that the mother and child interaction during the ritual of reading books enhances conceptual development through scaffolding, questioning, labeling and feedback (Ninio & Bruner, 1978) and that very young children are able to notice details within the illustrations (Kiefer, 1995). As children progress through elementary school they become even more perceptually aware of a variety of details in illustrations and are able to see the world more vividly (Elkind, 1994). Aesthetic understanding is essential in the progression of visual literacy and may be nurtured through pictorial discussion, which is highly available in picture books.

The Distinction of Caldecott Medal Award and Honor Books

Caldecott medal and honor books are highly regarded in the sense of design and creativity as they exemplify the highest achievement in picture books in the United States. The Caldecott award is named in the honor of Randolph Caldecott, a 19th-century English illustrator (Hancock, 2004). The Caldecott award is awarded annually to the illustrator of the most prominent American picture book for children published during the preceding year by the Association for Library Service to Children, a department of the American Library Association (ALA, 2006). Picture books are first nominated and accepted by the Caldecott committee and later selected through a vote. Books are chosen due to their distinctive traits, significance, and excellent qualities (Lacey, 1986). A Caldecott medal and honor book list from the past eight years is provided (Appendix C).

A tremendous number of children's picture books are produced yearly, ranging from 4,000 to 8,500 annually (Children's Book Council, 2006), and more than ever the quality is paramount (Lacey, 1986). The "today's children's illustrator is being recognized as belonging to a new genre of artists whose excellence and inventiveness are comparable to those of persons creatively active in other branches of the visual arts" (Schwarcz & Schwarcz, 1991). Caldecott award winners are greatly appreciated by both younger and older readers (Lacey, 1986). Yet other researchers contend that not enough recognition is given to illustrators, even when their book is awarded the highest honor such as the Caldecott award or the Kate Greenaway Award, in the United Kingdom (Unsworth & Wheeler, 2002).

The reciprocal relationship between reader and text and visual illustrations mandate that picture books must be "of the highest caliber and to deprive children of early and crucial interactions with quality picture books is to potentially do them a grave disservice in relation to their ability to learn how to respond to texts and therefore to read" (Evans, 1998, n.p.). It is notable that most contemporary picture books often uphold the quality of intricate detail and a sophisticated style (Nodelman, 1988). The extraordinary diverse nature of the picture book allows for a multitude of reading and visual experiences.

Schwarcz & Schwarcz (1991) agree that picture books should uphold the highest quality, but do realize that many generalized and repetitive subject matter and aesthetics do exist. In order to prepare our children for future social roles and provide individual growth, we should do our best to provide children with the opportunity to understand visual communication through superb picture books (Schwarcz & Schwarcz, 1991) because the illustrative images convey semiotic meaning and are narrative elements (Nodelman, 1988). Kress and vanLeeuwen (1996)

furthered the description of visual semiotics as they portrayed three distinctive types of meanings:

- (1) Referential meanings. Visual representation of happenings in the world, symbolic representation and objects, along with contributors who are involved.
- (2) Interpersonal or interactive meanings. The relationship between the viewer and what is observed. These pertain to the distinction of close up views or distant renderings, and subtleties such as the portrayal of the character's directional glances.
- (3) Compositional meanings. Encompass the aspects of compositional design and its relation to the meaning, as demonstrated in many of Bang's (2001) concepts.

Award-winning picture books exemplify the essence of design elements. "It is the effective blending of all these design elements with exquisite illustrations and powerful text that creates a cohesive whole" (Hancock, 2004, p. 66). The textual message, elements of art and design, and the artistic style all contribute to the effectiveness and intricacy of the distinctive picture book. Explaining the medium of the illustrator is encouraged because children can gain a greater understanding of these characteristics and can therefore distinguish between artistic effects and features (Hancock, 2004). Through quality, engaging picture books, such as Caldecott books, children can extend their knowledge of visual literacy and gain meaning.

Struggling Readers

Not only do low achieving readers need to read in abundance, they need to be able to "actually think about what they have just read and explain or describe this thinking" (Allington, 2001). Conversation promotes the concept of "keen thinking" through predictions and

understanding instead of using objective inquiry. Classroom talk fosters an engagement in literacy and this sort of engagement really helps struggling readers reflect and think (Allington, 2001). Along with social interaction in a meaningful classroom setting, struggling students should also be able to demonstrate their personal differences (Walker, 2003). Thoughtful literacy, which includes summarizing, synthesizing, analyzing, metacognitive thinking, and evaluating content within the text, contributes to a better understanding (Keene & Zimmermann, 1997), especially for struggling readers (Allington, 2001). Discussing illustrations and text within a picture book could offer increased reading material and could also contribute to thoughtful literacy and active thinking.

Books that are interesting and read fluently by struggling readers also benefit them to the greatest due to increased motivation and repetition (Allington, 2001; Graves & Philippott, 2002; Rasinski, 2003). Struggling readers need to experience increased motivation in order to succeed (Stanovich, 1998), and perhaps motivation is one of the most important factors in learning (Elkind, 1994). Through motivation, students read more and enjoy the reading process (McCabe & Margolis, 2001; Routman, 2003). It is therefore, critical that we assist struggling readers in the area of motivation and self-efficacy (Walker, 2004).

Low-performing students, especially, need to read as much as possible, using ‘just right’ comprehensible texts in order to read well (Allington, 2001; Calkins, 2001; Fountas & Pinnell, 1996; Routman, 2003), without reading lengthy, overwhelming books (Graves & Philippott, 2002). Struggling readers feel a sense of accomplishment when they are able to finish a book from cover to cover. Picture books are motivational, can influence struggling readers to read more, are enjoyable, and are usually not too long in length, which greatly benefits those who need to read the most (Hibbing & Rankin-Erickson, 2003).

Proficient readers incorporate many strategies such as visualizing the story in the mind, they make connections, ask questions, make inferences, and synthesize by putting all of these components together (Keene & Zimmermann, 1997; Routman, 2003). In contrast, struggling readers often experience difficulty with making inferences and asking questions while reading because of the lack of knowledge and motivation (Ehren, 2005). It would be logical to assume that struggling readers could gain experience, visualization, ask questions about the text and illustrations, and make inferences while using the format of Caldecott award winning picture books. Comprehension could improve with this multimodal approach along with an increase in overall knowledge. Struggling readers might also be committed and motivated to read powerful stories of high interest.

The incorporation of the arts has a profound effect on struggling students (Mantione & Smead, 2003). Generating meaning is often difficult for low performing students, which ultimately hinders comprehension and understanding. Incorporating the arts in the curriculum offers struggling students alternative pathways of interpretation and expression (Mantione & Smead, 2003). Meaning making is, therefore, more feasible and practical for these children as they encounter complexities. Low performing students are able to experience success through art and are often the most impacted as they use their visual-spatial intelligence (Mantione & Smead, 2003; Sidelnick & Svoboda, 2000; Whitin, 2005).

Obviously, the stress of the struggling reader must be reduced. Low achieving readers have difficulty with decoding words, fluency, which often hinders meaning and comprehension (Stanovich, 1998). Modeling effective reading strategies, along with capitalizing on the student's strengths, promotes stress reduction when "the ultimate goal of reading is to construct meaning with text" (Walker, 2004, p.72). Therefore, it is highly important that we, as educators, address

the needs of struggling readers and ultimately increase their motivation to read, decrease their stress levels, and ensure that they grasp meaning from what they have read. Struggling readers must be taught reading strategies and how to construct meaning (Ehren, 2005). Picture books can ignite the meaning making process through engaging illustrations, can promote fluency through repeated readings, and can rejuvenate the reader through individual reader response. The “talk of the text and pictures” is necessary and should be explored further.

Art activities support reading comprehension strategies (Wurst, Jones, & Moore, 2005). Struggling readers could further their understanding of content as they summarize the story through the depiction of a favorite scene, draw a character in the story with detailed description, draw pictures to represent sequence, draw the setting, and make objects such as puppets as an instrument for retelling (Wurst, et al., 2005). Response to reading should be authentic and with a purpose (Fox, 1993; Semali, 2002), and it is optimal for students to have personal choice in how they express themselves artistically (Hancock, 2004). Through these particular response and comprehension strategies, the low achieving reader may experience success and an increased understanding of the text. Distinctive picture books would offer support through the process of making artistic projects and transmediating meaning.

Another area of concern for many struggling readers is their inability to construct mental images while they read text. Even though we live in a society with massive quantities of visual stimulation, it is quite different to create personal, internal imagery while reading text (Hibbing & Erickson, 2003). Proficient readers often know when they must reread a certain portion of the text because they are unable to visualize images. Limitations of struggling readers’ vocabulary and prior knowledge often impede their ability to comprehend and gain meaning (Hibbing & Erickson, 2003). Therefore, it is important that we model imagery and comprehension. Picture

books would serve as a useful tool that would enhance comprehension through visual illustrations and through the use of transmediation, the metaphor of transferring from one sign system to another.

Visual Literacy

Being literate in the visual sense is becoming substantially more vital for our capacity to live in our current and future society. More than twenty five years ago, Dondis (1973) noted, “ In the modern media... the visual dominates; the verbal augments. Print is not dead yet, nor will it ever be, but nevertheless, our language-dominated culture has moved perceptibly toward the iconic” (pps. 6-7). Imagery is constantly evolving and is embarking on the grounds of replacing words (Restak, 2003). New communicational technologies, such as cell phones, advanced computer capabilities, high definition television, and more have an over stimulating impact on our brain. However, because of brain plasticity, we are able to learn, change, and adapt due to these increasing visual challenges (Restak, 2003). Conceivably, we are losing our typographic minds as we become less involved with print and more aware of print, therefore altering our learning and thinking patterns (Kirrane, 1992).

Visual literacies, as well as new literacies (Kara-Soteriou, Karchmer, Leu, & Mallette, 2005) are demanding our attention through our everyday communication agendas and intellectual awareness. Multimedia applications are spreading throughout the United States. Many high school students are expected to give presentations utilizing complex visual programs such like PowerPoint, without explicit, detailed instruction (Riesland, 2005) perhaps due to the fact that many educators struggle with the ascendancy of multimodal literacies (Tierney, Bond, & Bresler, 2006). “Young students are therefore primed throughout experience to negotiate

complex multimedia environments, however the disconnect in literacy education remains” (Riesland, 2005, p. Internet article).

Negotiating visual literacy within aesthetic appreciation often does not come naturally to most people, and most likely is taught through explicit training or critical, enhanced experience (Linton, 1996). Professor Susan E. Metros (2006) has observed that college students in her course, visual literacy, are often inept in many visual literacy tasks such as expressing themselves visually, making images, reading maps and data charts, and scripting a story. Metros and Woolsey (2006) maintain that visual literacy is mandatory in our present day, and that even colleges are lacking in this area. Higher education must reformulate the curriculum and include visual literacy in the agenda through teaching: (1) multimodal fluency, defined as basic visual design terminology; (2) design context, which provides resources for the advancement of visual literacy; and (3) visual judgment, which provides awareness of possible image manipulation and dissemination (Metros & Woolsey, 2006). In order to become visually literate through the progression of school, children must first be taught visual literacy in the classroom through the interpretation of pictures and continual art practice.

Perception enables us to observe and really think about what we see. “Visual perception is, so scientists assure us, our most important sense” (Schwarcz & Schwarcz, 1991, p. 1). The act of consciously monitoring what we visually see aids in learning how to attentively interpret images (Horton, 1992). An elevated understanding in visual literacy and knowledge in new literacies allows us the ability to discriminate between relevant and non-relevant stimuli, increase the plasticity of our brain, and to function in these enhanced forms of communication, which is extremely relevant to living in our global world. (Restak, 2003).

The past history of visual literacy reveals the tendency to place print above illustrations (Kiefer, 1995; Metros & Woolsey, 2006). However, recent trends indicate a reversal of this unequal dichotomy between text and print, and in many ways, a greater reliance on the visual is occurring (Stokes, 2002). This revelation is due to the heightened need for an understanding in the visual due to advanced technological and communicational forms, data that is depicted utilizing visual imagery, and the need to make adequate sense in this visual world (Metros & Woolsey, 2006). Perhaps visual literacy is a requirement for adequate thinking skills in the 21st century (Hoffmann, 2000) and becoming increasingly important from a curricular perspective due to the usage and reliance on visual communication and imagery (Wilhelm, 2005).

New literacies may be the newest trend and necessitates the latest development of technology (Kara-Soteriou, et al., 2005), but visual literacy is the heart of the visual trends in literacy and will also continue to be an instrumental aspect of our society. Perhaps there is a bridge between new literacies, technology, and visual literacy and a keen understanding in the visual will benefit the required discernment within new literacies (Branton, 1999).

According to Raney (1998), visual literacy is “the history of thinking about what images and objects mean, how they are put together, how we might respond to or interpret them, how they might function as modes of thought, and how they are seated within the societies which gave rise to them” (p. 38). Raney (1998) suggests varying kinds of visual literacy:

- (1) Perceptual sensitivity. All people with visual sight are capable of perceptual sensitivity, however, the degrees of acuteness varies. Perceptual sensitivity is the ability to distinguish aspects of visual representation.

- (2) Cultural habit. A predisposition to notice images due to the exposure of acquired customary, cultural trends. For example, television shows in the 1970s are different than those in the year 2006 (*The Brady Bunch*).
- (3) Critical knowledge. Visual literacy that usually requires discussion and study; the knowledge of historical usage of the visual, an understanding of how an image is composed in order to achieve an effect.
- (4) Aesthetic openness. The set of feelings and emotion that are the result of viewing an image. For example, an unmediated powerful experience because of emotions and the senses.
- (5) Visual eloquence. The complexity and integration of the above kinds of visual literacy within the application of making things: perceptual sensitivity, cultural habit, critical knowledge, aesthetic openness.

A wealth of current research supports the significance of visual literacy within the context of education (Arizpe & Styles, 2003; Bromley, 2001; Pantaleo, 2005; Savva & Trimis, 2005; Simpson, 2005; Walsh, 2003; Whitin, 2005). Past research (Clark, 1960; Kiefer, 1995; Kress and van Leeuwen, 1996) also denotes the importance of visual literacy. Theory and research substantiate the importance of visual knowledge. Clark (1960), for example, proposes four levels of art investigation:

- (1) Impact. Initially, the visual work has an immediate impact on the viewer. Most noticeable are the elements of art and any sort of reaction. If the artwork does not have an impact of the viewer, interest will cease at this point.

- (2) Scrutiny. A careful look at the artwork. During this phase, the viewer becomes more aesthetically aware of the work and more involved. This type of viewing requires active participation and patience.
- (3) Recollection. The participant engages in responding to the artwork as it relates and connects to personal experience. A questioning of the art may also occur.
- (4) Renewal. Through careful looking, the participant, once again, reviews the artwork and focuses on different components of the art, which were perhaps overlooked.

Clark's (1960) aesthetic phases of viewing art provides an excellent framework for the purpose of looking at and responding to illustrations in picture books (Arizpe & Styles, 2003). These phases assist in the understanding of aesthetic awareness within the context of visual literacy and perception, and provide insight into the area of multimodal learning. Scrutiny (phase 2) coincides with the act of perception. In order to perceive, one must view systematically and carefully (Perkins, 1994). It is also notable that looking for an extended, sustained amount of time is rather difficult because it takes a considerable amount of time for conscientious inspection. Recollection (phase three) is also a task of importance. Within this phase, the individual responds to the art through past life experience due to accommodation and assimilation, which is a keen reminder that artwork itself, and the response to art, further relates to individuality, creativity, and imagination. The recollection stage, in particular, is one of wonder and fantasy, a state of the conscious mixed in with the unconscious, a stage of exploration and insightfulness (Arizpe & Styles, 2003). Renewal (phase four) is a time to view the image again with newness and reenergized spark. This particular stage may easily occur as

children reread picture books and notice new things about the illustrations. A time of reflection and newfound revelations may occur during the renewal level.

Viewing art, especially in the setting of an art museum, appeals to those who have a higher aptitude in the visual-spatial and the aesthetics (Gardner, 1999). The presence of children's museums was first introduced in the United States and are becoming more popular throughout the world. Traditional museums do not allow touch and may seem forbidden to children whereas children's museums allow a multitude of experience and exploration, and, therefore, become excellent examples of multiple intelligence theory in practice (Gardner, 1999). Both museums and captivating picture books could allow for a thorough investigation of art and could utilize Clark's four aesthetic visual levels.

Savva & Trimis (2005) explored visual literacy within the context of 32 young children's responses and influence of contemporary artwork in a museum. The basis of this study suggests that becoming literate in the visual arts requires the ability to generate art as well as perceive art (Davis & Gardner, 1992; Gardner & Perkins, 1989; Gardner, 1993). Tools, as well as art medium, are an important aspect of children making art (Vygotsky, 1978) and the theory of creative representation (Hoffman & Weikart, 2002) is significant as children view real art objects and emulate this perception through their own creative work. Hoffman and Weikart (2002) devised three principles that pertain to children as they make art:

- (1) The role of experience. "Representation arises from children's experiences with real objects, people and events" (p. 312). Creative representation is instrumental through art materials and authentic experience with objects.
- (2) The progression from simple to complex. "Through manipulation children become increasingly aware of the visual attributes of the objects they are representing" (p.

- 43). The simplicity of line and form evolves to the complexity of composition and differentiated constructions (Savva & Trimis, 2005).
- (3) The quality of individuality. Individual experience and media usage varies. “Children respond to various artworks in different ways because of prior interests, experiences, and backgrounds” (Savva & Trimis, p 8).

Furthermore, research has indicated that children are able to observe intellectually and reflect on artwork and their own masterpieces through conversational engagement between adults and children (Anderson, Piscitelli, Weier, Everett, & Tayler, 2002).

The study of Savva & Trimis (2005) explored the influence of contemporary artwork through observations, open-ended interviews, and artwork creation. Teachers were permitted flexibility within their conversation with the children in order to maximize an interactive, authentic approach. Content analysis indicated a strong tendency for children to be attracted to three-dimensional objects and that 85% of the children were able to identify many elements of art (size, space, dark, light). Artwork creation was another important aspect within this study. The children used various material and art media in order to make their work. Through the application of enabling the children to make individual artwork and the discussion during the “making process,” results indicated that children needed ample thinking time, used problem-solution strategies, were influenced by the actual museum, and were highly engaged and excited about the creation of artwork. Savva and Trimis (2005) conclude that the viewing of art and the making of art should be natural, meaningful and flexible for children and should occur at an early age if educators wish children to become literate in the world.

“Students who are able to sketch ideas fluidly within the design process are better able to reason, understand, and express abstract concepts that are difficult to convey through conventional verbal and written tools alone” (Anderson, 2003, p. 15). Anderson (2003) conducted a study with four boys and two girls, aged thirteen to fifteen, in order to explore aspects of design drawing and its effect on problem solving and visualization. Results indicated that the students were able to accomplish the task of design drawing competently and were thus able to solve difficulties concerning technical drawing and imaging.

Low performing and struggling students may be more reachable through multimodal involvement, such as the incorporation of the arts, within standard academics (Manitone & Smead, 2003). Armstrong (1993) agrees that individuals who are learning disabled can benefit from alternative symbol systems and modalities and can therefore gain access to skills and information.

Sidelnick & Svoboda (2000) investigated the personal case of a little girl named Hannah and her plight to succeed in the classroom. Hannah was approximately 18 months behind her peers in all academic activities and was frustrated in the school setting. “Aesthetic, narrative, and reflective inquiries using the arts help children attain new conceptual language to organize and express their learning, and serve as an instrument for acquiring knowledge” (Sidelnick & Svoboda, 2000, p. 175). After a series of tests were conducted, it was evident that visual perception was her strength. Art was her area of expertise, her strength. Through art, Hannah was able to translate what she knew into pictures in order to express meaning, with success. Consequently, Hannah gained confidence through her visual understanding. Her success in drawing enabled Hannah to become more self-reliant and independent as she transferred her knowledge into visual drawing and then into typical school skills such as writing.

Middle school students, as well, benefited from a multitude of sketching, illustrations, picture books and imagery (Hibbing & Rankin-Erickson, 2003). This study further confirmed the need for exposure and application with multimedia forms. Struggling students, especially, gained insight and meaning through multimodality. Sometimes while reading a difficult text it was even helpful for teachers to make a quick sketch so that students could understand the concept. Further, illustrations in picture books proved to be an additional support for meaning making, not merely for decoration or aesthetic pleasure (Hibbing & Rankin-Erickson, 2003).

Electronic books, another form of a multimodal approach, further suggests that multiple methods offers a dimensional approach in which struggling readers can use to bridge the space between their knowledge and the printed word (McNabb, 1998). Layers of meaning may be gathered and interpreted as struggling readers use hypertext and links to explore context surrounding the words, ultimately through language play. Motivation and engagement in the process of reading was high, and meaning was gained through this multisensory approach of hypertext and electronic books.

Alternative ways of response to picture storybooks are perhaps inspired by theories of multiple intelligences (Asselin, 2000). Short, et al. (2000) researched the effects of multiple sign systems within two multiage fourth and fifth grade classrooms. Children were given the opportunity to respond to literature in a variety of ways. Some engaged in elaborate drama scenes, others sketched or used various artistic medium, music was also created through water and glass, while others incorporated mathematics into their response. Connections, complex thinking and, deep reflections were generated through the transmediation (Siegel, 1995) of taking knowledge from one sign system and moving this understanding to another sign system (Short, et al., 2000).

Through the sketching of their thoughts and initial interpretations, students were more able to take the time to think and dialogue effectively with classmates about their perspective and interpretation of the story (Short, et al., 2000). Multiple language systems may also be reciprocated through transmediation. Students may view artwork and translate their understanding through music, drama, or language (Short, et al., 2000). Originality and complex thoughts emerge through transmediation because new ideas are revisited and edited. Transmediation is a generative process, which all students are capable, that encourages thinking, creativity, and engenders new perspectives. “A truly literate person is one who can mediate his or her world through multiple sign systems – not just language” (Semali, 2002, p. 10).

Whitin (1996; 2005) has conducted extensive research with relation to visual literacy and metaphorical representation in the construction of individual and collaborative literary interpretation. Theoretical background consisted of multiple ways of knowing (New London Group, 1996) and semiotic theory, which states that all knowledge is transmitted through signs such as language, movement, art, drama, and mathematics. The entire sign system is complex and requires intellectual rigor (Eisner, 1995). Cultural experiences and diverse populations contribute in the communicative process (Vygotsky, 1978), and the semiotic perspective realizes the importance of personal meaning. Each sign system is nonredundant in the area of communication expression, unlike discursive language. Therefore, multiple sign systems enhance understanding through aesthetic thought and increased imagination (Eisner, 1995; New London Group, 1996). Transmediation, a third component of semiotics, engages an individual’s understanding in one sign system and transfers it into another sign (Siegel, 1995). This expression must be initiated through the thought of the individual, which ultimately increases

understanding through this new form of meaning. Metaphorical representation of literal interpretation optimizes the process of transmediation.

Whitin (2005) utilized the sketch-to-sketch strategy (Short, Harste, & Burke, p. 346, 1996) in order to investigate transmediation as her class of 4th grade students analyzed and interpreted written text. Through the sketch-to-sketch method, students used lines, shapes, colors, and symbols to express their personal meaning of the story. This recent study built on the findings of Whitin's (1996) previous study. Data collection of descriptive, natural, rich talk during the process of sketching furthered Whitin's research (1996) and prompted her to include groups of children working in collaboration while they expressed their interpretive analysis in the present study.

Over the course of three years, Whitin (2005) constructed her study utilizing three phases. Each phase contributed to gained insight and knowledge. Initially, children rarely shared conversation and ideas while sketching their metaphorical representation. Therefore, Whitin (2005) became more overt in her teaching methodology and prompted children to probe their thoughts through reflective analysis and talking about the ideas of fellow classmates.

Close examination of visuals within the context of classroom discussion and conferences prompted deeper mediated thought (Whitin, 2005). Both talk and visual (symbolic) representation of text interpretation involve nonredundant potential. Through the open forum of sharing both verbally and visually, metaphorical representations were expanded and thoughtful. Many students made revisions and extended their ideas through the layered support of peer collaboration and teacher inquiry. Personally meaningful metaphorical images resulted and in effect, "the children and the researcher had negotiated shifts between content and expression planes" (Whitin, 2005, p. 382; Siegel, 1995).

Reference was also made to several boys in a particular group who were not proficient readers. Through the involvement of transmediation, the children were able to justify their textual interpretation due to past experiences and increased interest (Whitin, 2005). The process of creating visual metaphors became meaningful to the reader (Rosenblatt, 1978) through reader response and through the actual rendering of the image.

Overall analysis of this study and other studies regarding transmediation demonstrate that sketching to represent ideas about textual reading is a powerful tool for the use of generating ideas and furthering interpretation (Siegel, 1995; Whitin, 1996, 2005). The use of abstract thinking enhances imagination as well as the act of sketching. “Simultaneously tapping the nonredundant potentials of talk and visual representation extends the generative and reflective power of transmediation” (Whitin, 2005, p. 392). Knowledge gained as a result of multiple methods such as visual, oral, and justified thought ultimately benefits learners as they encounter our multimodal, fast-paced world.

Another study focused on response to picture book read alouds of first and second grade children (Sipe, 1998). Children should be read to, regardless of age, and must be given sufficient time for response (Kucer, 2005). Transactional theory characterizes reader response as the “new event” which occurs between reader and the textual message, which is written by the author (Rosenblatt, 1978). Picture book read alouds were conducted through whole class instruction, small group sessions, and individual read alouds. Through open coding, axial coding, and selective coding, Sipe (1998) placed the children’s responses, based on reader response (Rosenblatt, 1978) into five categories:

- (1) Analytical responses. 73% of children were able to recognize illustrations in regard to conventional visual semiotic codes, sequence, and the relationship between image and

- words in the picture book. The children also understood basic story elements such as plot, characters, setting, and theme.
- (2) Intertextual responses. 10% were able to make connections to other literature, movies, artists, and other cultural aspects.
 - (3) Personal responses. 10% made connections to the picture book story and their own lives through either character similarities or comparisons within the context of the story.
 - (4) Transparent responses. 2% experienced a deep connection in which their life momentarily merged with the context of the picture book story in that they “became transparent to each other” (Sipe, 1998, p. 377). The low percentage may indicate that the children’s silence could possibly be the indicator of such intense thoughts.
 - (5) Performance responses. 5% became creatively involved in a playful manner through controlled response. “The children regarded the text as their playground” (Sipe, 1998, p. 377).

Sipe (1998) also analyzed the interactive qualities of the teachers and placed them into five categories: (1) reading the text (28%); (2) managing/encouraging (36%); (3) clarifying/probing (28%); (4) speculating/wondering (3%); and (5) extending/refining (5%). Thus, Sipe concludes that both students and instructors must be actively engaged during the process of read aloud response. Allowing children the opportunity to express some of their thoughts during the reading is also important. Further, illustrations, and endpages as well, increase the conceptualization and broaden understanding.

Simpson (2005) discusses the need to introduce visual grammar terminology to students within the context of picture books and multiple examples. Visual awareness is another form of meaning making and should also be emphasized within the school system. However, rather sophisticated language exists concerning visual terminology, which may be difficult for children to understand. Through the use of simple projects and the teaching of specific visual terminology such as color, realistic, fantasy, and modality, students may grasp visual grammar and be able to incorporate this sort of terminology as visual images are discussed. Simpson further suggests that even though an official language of graphic design is not in existence for children, teachers are strongly encouraged to develop terminology in order to build an understanding of the concepts, and therefore empower children.

Simpson (2005) investigated a case study in which second and third grade students examined various examples of visual literacy terminology as they encountered picture books and videos as they studied visual images. Both instructional reinforcement of visual terminology and thorough critiquing of visual imagery prompted the students to become more knowledgeable and to be able to discuss pictures more effectively. Therefore, Simpson (2005) confirmed the need to identify a general form of visual literacy terminology for young students to use and understand.

A research study of children's visual and written responses to picture books provided further insight into the importance of visual literacy and the understanding of children's interpretations (Pantaleo, 2005). Nineteen first-grade children participated in this study during a nine-week time frame. Eight different sophisticated picture books, which are considered to be "interdependent storytelling" (Agosto, 1999), were read aloud while discussion and talk was encouraged. Questions were asked throughout this process in order to advance thinking and comments. After each reading session the children were asked to respond to the books with

visual representations and a sentence, which was dictated due to the young age of the children. The children were reminded to think deeply about what they were wondering, feeling, thinking, imagining, or questioning (Pantaleo, 2005).

The visual drawings could be analyzed through the investigative categories of Arzipe and Styles (2003), such as literal understanding, overall effect, and internal structure. However, Pantaleo (2005) opted to categorize according to Agosto's (1999) method, and focused primarily on parallel storytelling and interdependent storytelling. The contrasting difference between these two responses is that the parallel storytelling describes a child's work (text and visual representation), as telling the same story simultaneously and the interdependent storytelling displays distinct differences between illustrations drawn by the child and the child's written text message (Agosto, 1999).

Three categories emerged from the data analysis of visual response: pictures extending text; text extending pictures; and pictures extending text and text extending pictures (Pantaleo, 2005). Quantitative analysis indicates that approximately 40% of the children's responses were parallel storytelling in which their pictures and text communicated the same message. The other 60% of them responded in terms of interdependent storytelling in which the text extended their visual representation. The study asserts that the use of quantitative methods to categorize children's work does not do justice to the richness and complexity of their product. Alternative methods of analysis could reveal more insightful information.

Through observation, Pantaleo (2005) noticed that the younger children in this study were more able to respond to literature through the illustrations and could therefore articulate their message more easily. Teachers should make effort and time in order to study the illustrative responses of their students. Utilizing both illustrative and textual responses reinforces the

strength of the visual and linguistic, thereby tapping on the theory of multiple intelligences (Hughey & Slack, 2001). Educators also must teach children how to read pictures and be given adequate time to think and reflect about the illustrations (Arizpe & Styles, 2003). Pantaleo (2005) concludes that much more research is needed in the area of visual literacy and the interpretation of children's artistic and written response.

Response of four transitional readers to two distinct award winning picture book authors was also researched and analyzed. Madura (1998) studied the children's oral, written, and fine art responses to the detailed picture books, keeping the text and illustrations unified. The four students were purposely selected due to their transitory reading level and willingness to elaborate about their reading and writing knowledge. Madura (1998) engaged the children in whole class, small group, paired, and independent reading and response activities. For the time period of 10 weeks, the children were fully immersed in reading activities through read alouds, art discussion, media technique lessons, and art activities extended through the art teacher.

Extensive responses (1,096) were collected and identified into classifications. 28% of the children gave descriptive responses through retellings, summaries, explanations, or descriptions of the art media. 55% contributed interpretive responses in which they asked questions, added likes or dislikes about the story, gave other opinions, or created writing or poems with personal connections. 17% of the children gave thematic trends as they discussed comments about the author, subject matter, comparative stories, and compared other authors and illustrators (Madura, 1998).

Emphasis was placed on appreciation and aesthetic value instead of judgment. Through the connection between the written text and illustrations, the young readers were able to discover the creativity and uniqueness of the illustrations and therefore, the originality of the authors

(Madura, 1998). In conclusion, Madura (1998) remarked on the benefits of blending reading, writing, and the creation of art together. Through these three multimodalities, students are able to gain a deeper comprehension of experience and knowledge.

Evans (1998) conducted a study concerning a small group of five children's responses to illustrations in picture books. All children were able to interpret the pictures with a literal understanding. However, only the three eleven-year-old students were able to grasp multiple meanings, symbolism, and deeper philosophical meanings (Evans, 1998). The two younger, five-year-old children noticed the simpler things, yet commented about the story on their own terms. Through interactive discussion, all the children were encouraged to respond and think deeply, and this probed them to negotiate meaning in ways that they might not have accomplished by themselves (Evans, 1998). Evans (1998) concludes that educators should promote analytical response through the interaction with visual images because this supports a deeper understanding and dimension of response.

Visual literacy was further examined as Walsh (2003) conducted an analysis of first and second grade children as they read pictures within two picture books of multiple meanings and discourse. Initially, the books were read to the entire class and then read with individual children. Open-ended questions were asked during the individual interview sessions such as, "Tell me what you remember about the story" and "What did you like about the story" (Walsh, 2003). The children then read the story with the researcher and responded to the questions in order to determine if their answers were referring to the picture or the narration.

Results indicated that all of the children responded to the illustrations in some form or another, with some of the children making reference to the words as well (Walsh, 2003). The children's responses to the pictures were then placed into three non-hierarchical categories:

labeling; observation; and different types of comment (Walsh, 2003, p. 125). Labeling was considered pointing to various objects and identifying them, which is an important indication of emergent reading behavior (Clay, 1993). As more detail was given concerning the illustrations, the observation category was assigned. The category “comments” was given if the child added additional information, such as a connection to his/her individual life or if a remark was made that expressed attitude. As a result of data analysis, Walsh (2003) was made aware of the affective levels of responses, that the children were openly curious about the pictures and books, and some children established an interrelationship between text and illustrations. Further, the illustrations had a considerable influence on the children’s interpretations of the stories (Walsh, 2003). However, Walsh (2003) concludes that additional research is needed in the area of reading visuals and how this learning may advance through the reading of multimodal texts.

Bromley (2001) also examined the development of visual literacy while she studied children aged between six and eleven as they read *Lily Takes a Walk*, by Satoshi Kitamura. Once again, this book would be classified as sophisticated, with multiple meanings attached. Critical and creative thinking were prompted through discussion and natural questions of dialogue. Questions that investigated specific correct answers were avoided in order for the children to understand that many different interpretations and answers could be considered correct (Bromley, 2001). Complex visual phenomenon was discussed and uncertainties were explored. Reflective, metacognitive questions were also explored as children answered how they knew their insightfulness. Younger children were more apt to discuss their thoughts in great length whereas older children were more detailed about their responses (Bromley, 2001).

Five months later, a select group of students were interviewed again in order to study the mental processes of the children. Bromley (2001) discovered that the children “utilized

prediction, problem solving, the joint construction of new knowledge, and the tolerance of uncertainty” (p. 65). Implications of this study further suggest the need to conduct quality conversations between children, teacher, and other peers (Bromley, 2001).

Arizpe & Styles (2003) investigated the complexity of children reading pictures with 84 children of differing reading ability, of ages ranging from 4 to 11 years, in seven elementary schools. Visual literacy and how children perceived and interpreted popular authors/illustrators was examined. Three sophisticated picture books were explored, *The Tunnel* and *Zoo* by Anthony Browne, and *Lily Takes a Walk* by Satoshi Kitamura. A questionnaire was first administered in order to determine the familiarity, if any, of the selected books by Browne and Kitamura.

After the stories were read with the classroom teacher, 12 children from each school were interviewed using a semi-structured, open-ended format. Additionally, the picture books were read for a second time. During the interview, the researcher was able to maintain a certain amount of flexibility for the possibility of probing the student further. Response to each of the picture books was also conducted and analyzed through artistic drawing. After individual interviews were conducted, the students gathered together for a group discussion. Three to six months later, follow-up interviews were administered, along with more artistic response renderings.

An enormous amount of data surfaced from all of the interviews and discussions. Two categories emerged from oral responses: categories of perception and levels of interpretation (Arizpe & Styles, 2003). The perception category referred to details noticed by the children and levels of interpretation entailed how the children made meaning from the picture books. Further analysis provided additional groupings such as visual features, ethical and moral issues, cultural

issues, and the relationship between image and text (Arizpe & Styles, 2003). The inclusion of artistic response was almost an after thought of Arizpe & Styles (2003), but was actually insightful and later analyzed by an art instructor.

The mediation of talk and artistic response revealed the intellectual and emotional capability of the primary age child. Motivation in regard to the picture books, the interpretation of them, as well as the affective and visual response to them was high. Children delighted in the discussion of these particular picture books, despite the complexity and repetitive questioning and talk (Arizpe & Styles, 2003). Furthermore, artistic response allowed for more access of thoughts for students who were not able to articulate what they wished to express. The pictures of younger students were often more expressive and full of vitality than the older students because the older students were involved with accurate and realistic renderings. Elkind (1994) also remarked on this particular phenomenon. An interesting correlation was discovered concerning the input of the teachers. The involvement of the teachers positively influenced the quality of the children's artwork response (Arizpe & Styles, 2003). Therefore, through the expertise of the teachers, the students excelled in visual literacy, interpretation of the three sophisticated picture books, and artistic response.

Summary

Many research studies have revealed the significance of visual literacy (Arizpe & Styles, 2003; Kiefer, 1995; Pantaleo, 2005; Saava & Trimis, 2005; Walsh, 2003) and multimodalities (Short, et al., 2000; Siegel, 1995; Whitin, 1996, 2005) in the classroom. Several studies have attempted to explore the relevance of reading images and artistic response of students (Arizpe & Styles, 2003; Madura, 1998). A few studies have shed light on artistic motivation and its benefits

in the classroom (Hibbing & Rankin-Erickson, 2003; Sidelnick & Svoboda, 2000). However, many of these studies have only brushed upon the subject and have not broadened the scope of understanding struggling readers as they descriptively discuss pictures in depth and respond artistically. For example, why do struggling readers often read more detail into the illustrations than proficient readers? Arizpe & Styles (2003) briefly discussed this phenomenon, but never implied an answer. Lewis (2004) argues that Arizpe & Styles (2003) should have included more speculations concerning the increased response of less confident readers. Lewis (2004) further suggests that additional children of an older age should have been studied because younger children are often not able to clearly indicate what they understand.

Additional insight into the exploration of struggling readers includes how they artistically respond to Caldecott Medal Award and Honor picture books, through transmediation and alternative forms of expression. Whitin (2005) gave a specific example in which a few low achieving reading students successfully sketched metaphorically. However, this was only one example, and it was accomplished in a classroom setting. The proposed study seeks to explore this phenomenon further with a small group of struggling readers, in a resource room setting. Perhaps the proficient readers influenced the work quality of the struggling readers. The anticipated study will investigate if the struggling readers are able to conjure such intricacies on their own accord, with some slight scaffolding from the researcher and through small, homogeneous group interaction.

The proposed study will address the issues of struggling readers as they encounter and become absorbed in distinctive picture books. Interpretation of visual imagery and artistic expression, whether it is metaphoric or not, will also be investigated. Do the children understand the elements of art as they converse about pictures and express themselves artistically? Do the

Caldecott picture books increase their overall desire to read? How do these young children conceptualize the message and illustrations within picture books?

Insights into emerging answers to these questions may surface and more understanding of struggling readers, along with their insight into imagery and acts of transmediation may be revealed through this particular qualitative research. As educators, especially in this rapidly changing world of visual imagery and technology, it is imperative that teachers understand the importance of the distinctive picture book and how these specific art forms and elements positively may impact our students, especially those who struggle in reading.

CHAPTER 3 - Methodology

The purpose of this chapter is to present all aspects of research methodology which was utilized in this qualitative case study. Data collection and analysis were the primary responsibility of the researcher, a vital component of qualitative study. The following sections are addressed: (1) research design and questions; (2) pilot exploration; (3) role of the researcher; (4) selection of the site; (5) participant selection; (6) Caldecott Award book selection; (7) data collection; (8) methods of data analysis; (9) establishing trustworthiness; and (10) summary.

Research Design and Questions

A qualitative study provides a detailed, multidimensional focus of inquiry (Creswell, 1998). Many complexities and variables exist in the field of social science research, especially in the lens of perceiving and responding to images. An investigation of nine struggling readers, first, second, and third graders, who range in age between six and nine, offers substantial data of immense depth. This study investigates how struggling readers interpret read aloud text, analyze art elements, and artistically respond to award winning Caldecott picture books in order to enrich comprehension. Qualitative research probes profoundly into the understanding of complexities through a relatively small caseload (Merriam, 1988). In contrast, quantitative research usually investigates few variables and many cases with a broad lens and perspective (Ragan, 1987). Therefore, the qualitative research method provided the most insight into this abstract and complex inquiry. In addition, utilizing a natural classroom setting in order to explore how

struggling readers internalize art illustrations offered a holistic perspective and informative insight into this important investigation.

This case study of nine struggling readers and their perception, interpretation, and response to six Caldecott books centered on the following overarching question:

How do the convergence of the elements of art, the textual message, and artistic response enrich the listening/viewing comprehension of struggling readers as they communicate between alternative pathways?

The following sub-questions provided adequate detail in order to answer the related overarching question:

- (1) What developmental, cognitive thoughts surround struggling readers' discussion of read aloud Caldecott picture books?
- (2) What influence does knowledge of art elements have on the verbal response of struggling readers to read aloud Caldecott picture books?
- (3) What discussion emerges while the children respond artistically to a read aloud Caldecott picture book in a small group setting and how does this enrich listening/viewing comprehension?
- (4) What developmental advancement of artistic response and listening/viewing comprehension are revealed through ongoing student artwork?

A total of nine elementary students participated in this fourteen-week investigation – January through May, 2007- of visual literacy using six Caldecott Award books – There Was an Old Lady Who Swallowed a Fly, The Man Who Walked Between the Towers, Rapunzel, Knuffle Bunny, The Three Pigs, and Zen Shorts. All nine students gained prior knowledge of the

elements of art through direct instruction, which was delivered by the researcher during the first two weeks of the study. Students were exposed to the characteristics and qualities of line, color, shape, form, value, texture, and space. The participants then engaged in an initial listening/viewing of the first selected Caldecott Award picture book within a small group of developmentally aged children-3 groups of first-graders, second-graders, and third-grade students. After the initial listening/viewing, each individual participant listened/viewed the Caldecott picture book for a second occurrence and responded to prompts regarding the elements of art within the illustrations and general concepts about the textual message. Participants engaged in the third listening/viewing of the Caldecott Award picture book and explored their individual creativity through artistic expression and dialogue. Listening/viewing comprehension was observed through the actions, responses, and the product of the artistic creation throughout this investigation.

Pilot Exploration

The design of this current study was developed through the researcher's ten years experience of being a Title 1 reading specialist, through past educational knowledge gained through a fine arts degree, through elementary education bachelors and masters degrees, through the vast information of prior research, and through a brief inquiry/exploration which occurred during spring of 2006. The exploration was accomplished through a succinct encounter with Caldecott Medal picture books and four purposefully selected struggling readers from an elementary school. Two first-grade students, one fourth-grade child, and one fifth-grade student read only the textual portion of a Caldecott Award picture book twice, utilizing an individual format. While tape-recorded, each student retold and discussed the story, and then drew an imaginative, representational illustration of what he/she thought the Caldecott Award book

would characterize. This procedure was repeated with each individual student, with the exception that each child was now able to view the picture book, in its entirety, during the second session. They reread the picture book with attention to both illustrations and words, were interviewed again, and then rendered an actual artistic representation of the Caldecott book.

Prior to this exploration, the researcher was not readily aware of the significance of the picture book in its complete, cohesive, multimodal form. Picture books are an art form (Kiefer, 1995), which must remain as an intact whole due to the distinct multiple modality of both the visual and the written message (Lewis, 2001). Picture books offer a synergy because of the two dynamic forms of communication that are normally presented (Sipe, 1998). Data collection and analysis of the interviews and artistic renderings of the four struggling readers in the exploration strongly suggested the beneficial qualities of the picture book in its complete form, especially through the interpretation and needs of struggling readers of varying ages.

Meaning gained from both illustrations and textual message could provide exceptional assistance for struggling readers, and this was indeed what occurred during the informal exploration. All four students progressed in their ability to explain the major components of the story in detail: setting, characters, events, plot, and resolution. Further, the students were impressed by the artwork and indicated that the combination of illustration and text made the book more easily understood due to the presence of both communicative properties. Artistic renderings were also indicative of perceptual distinction as the students drew pictures that closely resembled the actual illustrations in the picture book. The students were much more pleased with the picture book in actual form than only reading the typed version of the text of the story. This assumption was gleaned through the students' overall enthusiasm, verbal comments, and visible facial expressions.

Even though very rudimentary and basic, this exploration suggested the importance of the picture book in its cohesive form, and exemplified the importance of learning through multimodal forms. Struggling readers not only delighted from reading picture books as they engaged in viewing the illustrations and gaining meaning from the written message, but also became more absorbed in the story and openly talked about the illustrations. While actually drawing pictures, the readers furthered their discussion through an explanation of their thoughts and imaginative ideas. Overall, the researcher noted the struggling readers' verbal ability, level of comprehension, and the manner in which they depicted and rendered visual detail.

Upon extrapolating data through observations and transcripts, the resulting analysis suggests that the picture book was an obvious enhancement for struggling readers and should be kept in its authentic form for this study. This current research study investigated how struggling readers interpret and artistically respond to Caldecott Award literature of high quality and sought to determine how the multimodal approach of picture books may be successful for enhanced listening/viewing comprehension. The major differences between the pilot exploration and the current study are:

- Retaining the Caldecott Medal and Honor books in their authentic form;
- Assisting the participants in providing sufficient background knowledge concerning the art elements;
- Inclusion of prompts related to the literary elements;
- Providing the participants with multiple read alouds and viewings of each picture book;
- Providing access to a variety of artistic media in order for the participant to respond artistically.

This research study also captured the spontaneity and rich dialogue among small group, grade level discussion as well as in-depth individual interviews. The purpose of these instrumental changes between the pilot exploration and the proposed study was to provide adequate and rich data in order to answer the research questions, thereby realizing the full potential of the distinctive Caldecott Medal and Honor picture books. Through this investigation, educators may acknowledge the significance of the picture book and how visual literacy – the elements of art and pictorial illustrations – may further advance the artistic and literary knowledge and viewing/listening comprehension of struggling readers.

Role of the Researcher

The primary role of the researcher in this qualitative study was to conduct the research in a natural, educational, resource room, and occasionally, within the entire classroom setting. The qualitative case study requires an extensive amount of data collection in order to provide information that is rich in context (Merriam, 1988). Therefore, the researcher also engaged in multiple gatherings of data. Another task of the researcher was to blend in with the actual study as a participant/observer (Creswell, 1998). Elementary school children were familiar with the researcher due to extensive, inclusive instruction with all children in the building and through occasional small group pull out sessions. Therefore, the interaction between participants and researcher was natural, genuine, trusting, and characteristic of typical educator-pupil relationships.

The main focus of the researcher was to develop prior knowledge of the elements of art through the instructional books, A Book about Design: Complicated Doesn't Make it Good (Gonyea, 2005) and Picture This (Bang, 1991, 2000), as well as reading aloud the book, Smoky

Night, written by Eve Bunting (1994) and illustrated by David Diaz in order to model how the elements of art were incorporated into the detailed illustrations. During the main components of the case study, the researcher read aloud six Caldecott Award picture books with small group and individual participants, observed and collected data through interviews and discussion, and witnessed artistic response to Caldecott Medal and Honor books along with the act of monitoring open-ended discussion surrounding the artistic endeavor. Data were collected, transcribed, viewed, and analyzed in accordance with the protocol and rigor of qualitative research.

Site Selection and Description

Permission for conducting this research was granted by both the building principal and the superintendent of the school district. The research site was at an elementary school with grades ranging from kindergarten to fifth grade. Two grade-level classrooms exist for each grade, which allows for an excellent teacher-student ratio. Approximately 200 children attend the school located in a rural Kansas town with a population of 1,262 residents (City-Data.com), as of July 2006. Thirty-eight percent of the school population qualifies for free and reduced lunch and 95 percent of the school's demographics are Caucasian, while five percent belong to other ethnic backgrounds. The No Child Left Behind Act (2001) has required school districts across the United States to assess the progress and knowledge of all school children. Adequate Yearly Progress (AYP) has been achieved the past five consecutive years as well as the attainment of Standards of Excellence in reading (KSDE, 2006) during the previous school year (2005/2006). The school building has also been awarded Standards of Excellence in mathematics and science several times within the past five years (KSDE, 2006).

The district serves children from the small Kansas town and within a five hundred square mile radius. Four elementary schools exist within the school district, with the selected location denoted as the largest elementary school building of both size and population. The researcher has retained employment as a Title 1 Reading specialist for the past ten years in this location, and has had the opportunity to work with the entire school population and staff, with the exception of kindergarten.

All small group and individual interview sessions were held in the researcher's resource/reading room, located across from the school's secretarial and administrative office. The reading room is a familiar and comfortable setting for children in grades one through five in the elementary school. Small and functional, the reading/resource room provided adequate space for small groups of children and individual sessions, with relatively few interruptions. Large, oversized windows offer excellent lighting in addition to the fluorescent lights in the ceiling. The room is fully carpeted with many chairs and pillows positioned around the space. During the research, children were seated at the kidney-shaped table, a semi-round table, especially designed for reading activities.

Participant Selection

Selection of individual participants was based on the Title 1 guidelines and qualifications of the unified school district. These Title 1 criteria included: the standardized Terra Nova CAT (McGraw-Hill, 2000) test, behavioral profiles based on reading performance, and general observations of fluency and oral reading skills. First and second grade children in the school district do not participate in the Terra Nova test, but are often assessed through the diagnostic placement test (McGraw-Hill, 2001) and basic screening baseline tests (Appendix A). Struggling

readers are often easily identified through their frustration with the written word, arising from poor decoding skills and less than adequate comprehension. Often, struggling readers exhibit a tendency to read in a monotone manner, with robotic expression, and lack adequate tonality. In addition to these obvious indications of below grade level reading achievement, struggling readers also exhibit lower confidence levels while reading.

The above aspects were taken into consideration when purposefully selecting (Creswell, 1998) the nine participants from first, second, and third grade. Every selected student also qualified and participated in the Title 1 reading program at the elementary school, which was headed by the researcher. Therefore, the researcher had either instructed each student in the past or was currently teaching the student, in addition to participating in the proposed study. However, the proposed study occurred during the researcher's planning time and was not the actual curriculum of the school district. Due to the existing relationship between the researcher and the participants, rapport was established and natural. The classification of a struggling reader status through past data sources such as placement tests and standardized tests, along with willingness to participate in this proposed study, was mandatory criteria for participant selection for this research.

Case Study Participants

Upon approval of the IRB – Investigative Review Board (Appendix B-1) of the Office of Research Compliance of Kansas State University, nine participants were chosen for this qualitative case study and qualified for the struggling reader classification. This number of participants was determined due to the necessity of having three participants within three small groups of developmental age in order to provide depth and contrast between and among the

groups. Three participants were in the first grade, three in the second grade, and three were in third grade at the elementary school. Five participants were girls and four were boys in order to establish gender equity. After selection was complete, the proposed participants were given a parental permission form in order for parents to grant permission for their son or daughter to participate in this qualitative case study (Appendix B-2). The following information includes researcher knowledge of the selected nine participants:

Tim. A bright-eyed, first grade student, with dark hair and deep brown eyes, Tim always dressed in matching, rugged boys' clothing with tennis shoes. A large smile was typically planted on his cheerful round face. Short and slightly robust, Tim has a natural athletic appearance. Tim lives with both his natural parents and has a supportive home life, with both parents actively involved in the school system.

Optimistic and eager describe Tim's personality and willingness to work. He was always curious and anxious to learn. Tim's thoughts were often obvious as he would often blurt out his feelings, thoughts, and impressions whenever possible. Tim is a very sociable and talkative young man, yet remains very respectful. Tim is a diligent worker who strives to do his very best.

Academically, Tim was a Title 1 Reading student and also participated in BEAR, the district's model of Reading Recovery. Mandatory homework for the BEAR program would always be returned completed. Tim read slightly below grade level, but was still eager and not frustrated to read a loud. He would make occasional substitutions, read at a slower pace, have some difficulty in decoding words, yet was able to comprehend what he read without any difficulty while reading standard curriculum material.

Susie. A very petite, tiny girl in first grade, Susie always dressed neatly and was rather concerned about her personal appearance. She often wore dresses and made comments on her fancy shoes and skirts. Light, ash-colored hair topped her head with dangling curls. Susie was an attractive child who was obviously preoccupied with physical appearance and acceptance. However, this was partly due to her difficult home environment.

The previous year, Susie's parents went through a bitter divorce. Susie lived in several different homes on a weekly basis - her mother's home with her boyfriend, her father's home with his girlfriend, or occasionally, her paternal grandmother's residence. As time progressed, Susie became better adjusted to this arrangement. At times, however, she had difficulty with her challenging home life. Up until the middle of the school year, Susie had behavioral and social difficulty. She would often talk out of turn and throw mild temper tantrums. She seemed to prefer socializing to learning in the school environment.

Susie's reading ability was lower than that of her peers. Therefore, the researcher also taught Susie during the individual BEAR reading agenda and the Title 1 reading program. Many times the required homework for BEAR would be left undone and the researcher would have to contact her parents. Decoding words was difficult for Susie and her fluency was inadequate, yet she was still able to comprehend reading material. Perhaps some of Susie's difficulty in academics was the result of her apathy and challenging home environment.

Cathy. Tall for her first grade age, Cathy has long blonde hair and blue eyes. Her hair was kept slightly out of place, yet she was clean and tidy. She wore comfortable clothes, usually jeans and a T-shirt, to school. She resided with her mother and stepfather, one sister, one stepbrother and she spoke about them occasionally. Cathy's mother was pregnant with twins.

Often quiet and soft-spoken, Cathy did not speak openly. She could express herself in simple terms and spoke in short phrases. During the research study, Cathy's mother gave birth to twin girls and this seemed to cause Cathy some stress during school. She became overly emotional, distraught, and wanted attention. During this adjustment period, Cathy had difficulty relating and responding to her peers. Cathy appeared to be slightly insecure because she often sought feedback from her peers and teachers.

Cathy was slightly below average in the area of reading and did participate in the Title 1 reading program. Her fluency and decoding skills were sometimes lacking because she would struggle with unknown words and would pause occasionally. However, she was able to fully comprehend the reading material and her listening skills were adequate.

Tommy. A second grade student, Tommy is of an average build, with short blonde hair and dark brown eyes. He often wore dark colored clothing and on occasion would wear a silver colored chain near his pant pockets. Tommy lived with his biological parents and a younger brother. However, his father was deployed in Iraq during the school year, which was difficult for Tommy.

Tommy was boisterous and talkative. He was able to express himself freely without any inhibition or uncertainty. If anything was bothering Tommy, he would openly discuss his feelings and emotions. Tommy delighted in rambunctious, risky activities such as skateboarding and bicycle tricks. Sitting still was also difficult for Tommy. At times he would stand or move around during classroom and small group activities.

Reading proved to be a difficult task for Tommy. Tommy had been in the Title 1 reading program since first grade and was also an active participant in BEAR. All BEAR assignments

were completed on time and Tommy participated with ambition, yet was still below grade level in all areas of reading. Tommy frequently made substitutions while reading and his fluency was lacking as a result. Reading comprehension was adequate and Tommy appeared to enjoy reading, especially if the subject matter was of interest to him.

Steve. A well-adjusted second grade student with light blonde hair and large blue eyes, Steve wore the typical blue jeans and T-shirt attire to school on a daily basis. Of a medium to slightly small build, Steve had an athletic appearance of the usual second grade boy. Steve lived with his mother, stepfather, and sister. His older stepbrother lived in a different location.

Respectful and pleasant, Steve was always ready to work and accomplish the task at hand. Steve appeared to be ambitious and excited to learn. A social being, Steve never seemed to have any difficulty with peer relationships or with people of authority. Polite, mannerly, and cheerful describe Steve's personality and attitude.

In the Title 1 reading program as well as BEAR, Steve was also a participant of below average reading. Steve worked individually with the researcher's paraprofessional during his BEAR tutoring sessions. Steve also struggled with fluency and the decoding of words. However, Steve's reading comprehension was satisfactory.

Patty. Shoulder-length brown hair with bangs, freckled skin, and brown eyes describe the physical attributes of Patty. Comfortable clothes and sweatshirts were the preferred clothing for Patty, a bubbly girl in second grade. Patty was always adorned with a bright, cheerful smile. She lived at home with both biological parents and an older brother in the middle school. Both of her parents were actively involved in school functions and activities.

Happy and never afraid to share her thoughts, Patty delighted in expressing herself verbally. She also was adept in peer and adult relationships. Always on the go and ambitious, Patty was eager to achieve and learn. Patty laughed often and wanted to do her best work at all times.

Patty also qualified for Title 1 reading services and participated in the BEAR reading program, under the direction of the researcher's paraprofessional. Patty had difficulty with reading fluency as well as decoding words. However, her reading confidence was higher than most Title 1 students due to her enjoyment of reading. Her comprehension skills were also adequate.

Mary. A tall third grade girl with dark brown hair that reaches below her shoulders, bangs, and dark brown eyes, Mary is of an average build and wore comfortable clothes to school. Mary is an only child and lives with her mother. Her parents are married, yet her father lives in another state because of his employment.

The work pace of Mary is slower than her peers and she appears to be not very motivated at times. Mary was quiet in the school environment and spoke in few words when asked for a response. However, at times she would interrupt other students while they were speaking. Mary did get along well with her peers and was slightly cheerful.

Classroom work habits were also lower than expectation. Mary would often turn in assignments late, according to her third grade classroom teacher. Also involved in the Title 1 reading program, Mary had difficulty with reading fluency and she could not decode unfamiliar words adequately. She appeared to enjoy reading but became frustrated at times. Occasionally,

Mary would exhibit tendencies of boredom while reading subject matter that was of no interest to her.

Tyler. A third grade student, Tyler has sandy blonde hair and light brown eyes. A prominent jaw and a wiry body frame are obvious physical traits of Tyler. His attire was always comfortable, as he wore jeans and T-shirts. Tyler resides with his biological mother, sister, and mother's boyfriend. According to the school secretary, his family is confusing because his mother had been married many times, sometimes repeat marriages, and Tyler has many stepsiblings.

Tyler is full of energy and speaks in a loud tone. He was always respectful in a small group setting, but was often in trouble when engaging in large group, non-structured activity. He would often interrupt the speech of other peers, yet still behaved well in a small group situation. Seemingly aggressive, Tyler tried his best and had a good attitude about school. Tyler was interested in topics such as dinosaurs, Godzilla, monsters, and anything that displayed violence.

Participation in Title 1 services occurred throughout Tyler's early elementary grades. At a later date, Tyler was able to read more fluently, but at times he could not recall detail and was inaccurate in the area of reading comprehension. Tyler enjoyed books as long as they dealt with a subject matter to his liking.

Imogene. A petite girl with long blonde hair and light blue eyes, Imogene's hair had a soft wave and she always wore it past her shoulders. Imogene would wear dresses on occasion but usually wore comfortable feminine clothing. Imogene resides with her biological parents and three siblings. Her mother frequently volunteered to help during special activities in the school.

Polite, respectful, and soft-spoken are attributes that describe Imogene well. She is always pleasant and kind to classmates and teachers. Slightly reserved, Imogene was usually quiet, but she never hesitated to express her feelings and insights. Imogene was able to communicate her thoughts well. Occasionally, Imogene would hum softly or giggle while working. Work ethic was at a high standard for Imogene as she was diligent and meticulous.

As a Title 1 participant and a past BEAR student, Imogene benefited and made noticeable progress in her reading skills. Imogene was able to read at an acceptable pace and she displayed confidence in her reading. She still read at a slower pace than other peer classmates, but was able to grasp the meaning of the text well. In the classroom, Imogene completed her tasks well but at times took somewhat longer than other students.

These nine participants exhibited tendencies typical of Title 1 students and were in the official Title 1 services during the 2006-2007 academic school year. The first grade participants perhaps had the most difficulty in reading fluency because of their lack of experience in the act of decoding. Reading comprehension was adequate for most of the nine participants yet some difficulty still arose. Additionally, those with lesser reading ability were often at risk for decreased confidence in reading, which was also pertinent to this particular group within this qualitative case study.

Caldecott Medal and Honor Award Picture Book Selection

The notable Caldecott Award books have already been recognized for their distinctive, high quality attributes (ALA, 2006) and all award winners were worthy of consideration for this study (Appendix C). However, a variety of artistic style, composition, and usage of the elements

of art were of high priority. An exploration of differing artistic style such as realism, cartoon art, and expressionism, through various design and art elements in the selected picture books provided depth and variance within this qualitative study. Some students favor realism while some are more interested in cartoons and whimsical depictions. Other students prefer brilliant color to monochromatic or black and white illustrations. The differing styles, designs, and techniques offer more insight into the diverse viewpoints of the participants as well as how they respond and react to an assortment of distinctive picture books.

Criteria for Selection

The Caldecott committee uses criteria in order to identify picture books of distinction. The revised criteria (ALA, 1987) involve considerations regarding artistic execution and presentation. Specific criteria included:

- (1) Superb execution of artistic technique.
- (2) Excellent interpretation of pictorial illustrations of theme, story, or concept; excellent usage of illustration style in regard to the story, theme, or concept; excellent demarcation of plot, theme, characters, setting mood or information through the pictures.
- (3) Excellence in presentation through an actual picture book, as intended for a child audience.
- (4) The decision is based predominantly on the illustration but other picture book aspects may be involved such as the written text and overall design.

The researcher concurs with the criteria set by the American Library Association but has set specific requirements for the selection of the six Caldecott award and honor books for this proposed study. Diverse artistic style, differing story message, and the uniqueness in usage of the elements of art established the criteria during the selection process. Through the distinct portrayal of these attributes, participants responded with exceptional differences, which added immensely to data collection and analysis. The researcher's guiding criteria include:

- (1) Strength and difference in the execution of the seven elements of art (line, color, shape, form, value, texture, and space) among the six Caldecott Medal and Honor books.
- (2) Diversity of artistic style and presentation among the six Caldecott Medal and Honor books.
- (3) Difference in textual message among the six Caldecott Medal and Honor books.

Utilizing these criteria, the following selections were chosen.

The 1998 Caldecott Honor book, There Was an Old Lady Who Swallowed a Fly, written and illustrated by Simms Taback (1997), was chosen for its flamboyant, contemporary style and vibrant color choice. A familiar favorite, the textual message reveals how an old lady first swallowed a fly, then a spider, then a bird... in order to remedy her dilemma of eating the fly. Humorous and delightful, this picture book includes additional secondary messages and comments that add to the storyline. As the pages turn, the old lady's stomach expands and also displays what is actually in her stomach, through the innovative die-cut holes. The story builds and builds until the old lady swallows a horse and dies. Many funny comments are then added, such as: "It was the last course, she had no time to floss, even the artist is crying."

The color black is used in a striking manner against paler colors such as yellow, pink, orange, and green, in order to create contrast and high interest. Flat color (continuous solid color without shading), is used as well as shading and patterned designs. Objects and characters are outlined with a continuous, bold black line, which appears to be slightly imperfect. A collage of objects are spread and sprinkled within the pages, which create eye-catching results. Many of the depicted animals appear to have a soft, fuzzy texture, which intensifies the illusion of surface texture. The textual message also incorporates well with the style and intense color of this picture book because Taback (1997) placed the words within blocks of varying color.

Along with extraordinary usage of the elements of art, There Was an Old Lady Who Swallowed a Fly contains an innovative die-cut hole within many of the pages in order to display the animals and bugs that the old lady ate. The shapes of the die-cut hole, as well as the shape of the objects and characters in the pictorial frame, are intriguing and highly noticeable. This book may draw high interest among the participants due to its design, powerful usage of the elements of art, and active illustrations and message.

The Man Who Walked Between the Towers, written and illustrated by Mordicai Gerstein (2003), a 2004 Caldecott Medal book, was also selected for the proposed study. The picture book is based on a true story about a man, Philippe Petit, who was an inspirational acrobat performer that eventually walked between the two World Trade towers in New York City in 1974. The storyline explains how Philippe planned the spectacular event and how he actually accomplished the stunt of walking between the two towers. Police officers subsequently arrest the acrobat and he is sentenced to perform in the park for the children. Now the towers are gone, but the memory of the towers remains.

Expressive style with elaborate coloration, this book elicits strong usage of line, color, texture, and value and was chosen because of these attributes. Compositionally, the space is utilized effectively with sharp diagonals and excellent placement of objects and characters. Superior form is accomplished through artistic technique and shading. The illustrations are outstanding through excellent usage of the elements of art as well as the portrayal of distinct perspective.

Two pages within this distinctive picture book extend in order to display the main character, Philippe, walking across the two twin towers in New York on August 7, 1974. This addition lengthens the pictorial plane and intensifies the overall effect. Not only is a larger illustration created, the positioning and angle of the rendered composition is extraordinary. Children are likely to be amazed by this feature.

Rapunzel, retold and illustrated by Paul O. Zelinsky (1997), was the recipient of the Caldecott Medal in 1998. A popular fairy tale, Rapunzel, begins with the scene of a young married couple that was expecting a child. The pregnant woman yearns for the herb, rapunzel, from a sorceress' garden and as a result, the father retrieves the herb. Eventually, the sorceress spies the man extracting the herb from her garden, and orders the young couple to give her the baby when it is born. Now in possession of the sorceress, Rapunzel lives in a tower, sheltered from all other human beings except for the sorceress. A young prince happens to ride by and hears Rapunzel's beautiful voice. They marry and Rapunzel becomes pregnant with child. The sorceress feels betrayed after she learns of Rapunzel's pregnancy and subsequently sends her off alone into the country. The prince climbs the tower only to find the wicked sorceress, falls, and becomes blind. Eventually, the prince hears Rapunzel's beautiful voice again, finds her, and

Rapunzel's tears miraculously cure his blindness. The prince, Rapunzel, and their twin children live happily ever after.

Chosen for its superbly crafted illustrations, this story exemplifies realism and perfectionism. Extraordinary detail is given to the characters, especially in their humanistic traits of facial expression and bodily gesture. A naturalistic color palette embraces the realism of the detailed illustrations. Overly sized and magnificent, the pictures exceed expectations.

The elements of art are incorporated with superiority. Subtle lines are present through the depiction of the main characters whereas bolder lines are used within the detail of the tower and other man-made structures. Strong value and contrast are utilized within each realistic picture as well as excellent form of the characters and objects. Texture is abundantly incorporated within the clothing fabric of the characters, the foliage of the trees, the wildlife, and Rapunzel's long hair. Pictorial space is adequately used as the eye travels and glides past the richly detailed illustrations. The picture plane appears to exit the page to create interest. Most captivating of all, however, is the boldness and vivid expression of the characters. An immediate reaction is offered through a quick glance of the characters. Children may respond to the emphasized facial depiction of the characters in this distinctive Caldecott Medal picture book.

Knuffle Bunny: A Cautionary Tale, written and illustrated by Mo Willems (2004), a 2005 Caldecott Honor book, was selected for its innovative use of combined photography and cartoon-style drawings. The storyline is unique due to the content and child-like phrases. Trixie, a little girl, went to the laundromat with her daddy. They passed through many places, arrived at the laundromat, accomplished the task of doing the laundry, started back home, and then Trixie remembered that she forgot her favorite stuffed animal, Knuffle Bunny. Not knowing how to

Speak, it was impossible for Trixie to tell her daddy what was missing and ultimately wrong. Tremendous turmoil occurred, to no avail, until Trixie's mommy noticed that Knuffle Bunny wasn't present when they arrived at home. The family then proceeds to return to the laundromat and eventually find Knuffle Bunny.

Black and white photographs are enhanced with the addition of cartoon characters and objects, placed with care and expertise. The figures of the characters protrude off the edge of the picture, as if they are emerging into or out of the actual photograph. This effect creates excitement and anticipation. The cartoon characters are composed of whispery black outlines surrounding flat, basic colors. Detail is also given to the tears shed by Trixie, through their transparent nature. Facial expression of the characters represents powerful emotions. Articulated with expressive lines, wide eyes, open mouths, frowning mouths, and smiles, the characters exhibit immense sentiment.

Texture emerges through the grass, architectural detail, and wooden doors of the background photographs. Excellent usage of value is depicted through the contrasting elements within the photographs and the contrast between the cartoons and the photographs. Color is only present in the cartoon renderings and space is expertly utilized throughout each illustration within this picture book. Realistic form is portrayed through the appearance of three-dimensional aspects in the photographs and the shape of the cartoon figures brings sharp attention to them.

The 2002 Caldecott Medal book, The Three Pigs, retold and illustrated by David Wiesner (2001), was also purposefully chosen for its creative illustrative ideas and excellent usage of the elements of art. The textual message begins similar to the typical little pig story as the big, bad wolf attempts to blow down the houses of the pigs. However, the story alters when the pigs are

actually blown out of the story and proceed to make paper airplanes out of the story pages. They then travel to other traditional stories and nursery rhymes such as “The Cow Jumped Over the Moon.” Eventually, they arrive at a story, which involves a dragon. The pigs rescue the dragon and then return to their familiar story, The Three Pigs. Finally, the wolf is unable to blow down the pigs’ brick house and then encounters the dragon. They live happily ever after.

This postmodern picture book explodes with originality, not only through the textual message, but through the artistic renderings as well. The pigs are drawn with accurate realism and have expressive, humanistic eyes, especially as they escape the confines of the typical three little pigs story. As the pigs are portrayed realistically, the texture of their fur coats becomes exaggerated and natural looking. The placement of the characters and other objects are accomplished successfully. Interest is also captured through an out of the ordinary depiction of negative space. In a few particular instances, Wiesner strategically placed the pigs and paper airplanes on a solid white background, leaving much of the white space alone.

Contrasting shapes are also evident in this picture book. The round shape of the pigs differs strikingly with the rigid shapes of picture book pages within the story, the chimney, and the paper airplanes. Contrast is also present in the value scale of the illustrations. This feature is especially obvious with the excellent usage of the solid white background and the delicate shadow effect underlying the pigs in the story. Bold lines are occasionally used to outline various objects within the pictorial frame, and delicate lines are used to depict the pigs in the story in an almost realistic fashion. The design of the story is unique, as well as the placement of the font. At times, the textual words are scattered about due to the blowing and the transformation of moving from story to story.

Zen Shorts, written and illustrated by Jon J. Muth (2005), is the sixth selection for this research study. The story begins with a small child noticing that a big bear is outside his house and tells his brother. A giant panda then greets the two boys and is already speaking with their sister, Addy. The children proceed to talk with the giant panda, Stillwater, and learn many things about kindness, luck, and leaving grudges behind. All four become good friends and learn meaningful insights through the process.

This 2006 Caldecott Honor picture book is delightfully illustrated with watercolor and ink. Both composition and painting technique are accomplished with elegance and professionalism. The shapes of objects, the house structure, and characters are expertly drawn and create serenity. The ink drawings are bold with solid black spaces and lines in contrast to white characters and objects. Solid background colors such as light blue, light green, and beige create interest in the negative space. Texture is accomplished through the watercolor technique that is applied to the trees, grass, and characters.

An interesting feature of this distinctive picture book is the differing techniques that are applied to certain situational occurrences within the narration. During the main storyline, the artist used extraordinary watercolor techniques. As the story progresses, Muth used dramatic ink drawing in order to capture the essence of a story within a story. This innovative aspect of the picture book intensifies the distinction between the main story and stories told within.

Each of the six selected Caldecott Medal and Honor books exemplify the essence of distinctive quality and offers extraordinary usage of the elements of art (line, color, shape, form, value, texture, and space). In addition to the excellent usage of the art elements, all six picture books offer differing artistic style in order to observe how the participants respond to the

contrasting styles. The textual message of each selected Caldecott award book is also accomplished with expertise and quality. Numerous Caldecott Medal and Honor books were possibilities for this proposed research; however, the researcher selected these particular six titles due to their effective elements of art incorporation, the uniqueness of the story, and the differing, yet alluring artistic style of the overall picture book. A general timeline of book presentation and data collection is provided (Appendix D).

All six books also differ in reading level (Appendix E). The researcher categorized these levels through the method used by Fountas and Pinnell (1996). Classified as picture books for children, they are all suitable for elementary school aged children, yet some are more elaborate in vocabulary and content than others as the picture books range from level E through level L (beginning first grade through the end of second grade). This is another key reason why the researcher engaged the participants in an initial read aloud session and then subsequently read aloud the selected story again to the individual participant during the other two sessions. Due to the differing reading levels of each of the Caldecott picture books, listening and viewing comprehension were the primary focus of this study.

Data Collection

Sound data collection is highly important in the science of qualitative study (Creswell, 1998) as well as all forms of research. Multiple sources of data increase the understanding of the questions under investigation and provide sufficient data for detailed analysis. Normally four types of data may be collected for qualitative research: observations (nonparticipant to participant), interviews (semi-structured to open-ended), documents (private to public), and audio-visual materials (photographs, compact disks, videotapes) (Creswell, 1998). Yin (1989)

suggests six forms of data for a qualitative case study: documents, interviews, archival records, direct observation, participant observation, and physical artifacts. For the purpose of this research, data collection included:

- Art element instruction;
- An initial listening/viewing of each Caldecott Medal and Honor picture book and prompts regarding the story elements;
- A second listening/viewing combined with an individual open-ended interview with each of the nine participants with focus on the elements of art;
- Discussion dialogue of the elements of art, literary elements and other related/non-related topics during the third listening/viewing and artistic response;
- Detailed observations made firsthand by the researcher as an observer/participant;
- Additional observations and transcripts from the viewing of videotaped episodes of small group sessions and read alouds; and
- Actual artistic renderings of each of the nine participants

Art Element Instruction

An essential component to this study was to inform each participant about the seven elements of art – line, color, texture, shape, form, space, and value. In this manner, all nine participants were given complete, yet condensed lessons regarding the elements of art through both whole class and small group instruction. Elementary school children in first grade, second grade, and third grade participated in session #1 while the small group sessions (session #2) were completed with only the research participants, within their grade level small group. The duration of each session was forty minutes in length.

Session #1, January 17, 18, and 19, 2007. This lesson was accomplished in each of the classrooms of the participants, utilizing a whole-class methodology. Classroom teachers of the individual participants fully encouraged this activity and desired for their entire class to be involved in the initial instructional session. Each classroom teacher took explicit observational field notes on the art element lesson and was given a sheet with the categories of instructional observations, behavioral observations, and additional comments, in order to take complete notes (Appendix F-1).

The researcher first displayed a self-made poster about the seven elements of art in order to introduce them (Appendix F-2). This large poster contained all seven elements of art written vertically on the left side. Examples of each art element were carefully drawn to the right of each individual art element. For example, shapes such as a triangle, circle, and square, as well as two organic, odd-shaped items were placed to the right of the art element, shape. Each class member was given a sheet of paper with the elements of art listed on the left, vertical side (Appendix F-3). After the researcher fully explained each individual art element, the students were instructed to create their own drawn examples of the art element on their individual paper.

Next, specific instruction concerning the elements of art and picture book design were taught through the book, Picture This, by Molly Bang (2000). Through this easily understood book, concepts such as placement, composition, color, shape, and space are explained within a description and depiction of “Little Red Riding Hood.” The colors black, red, and purple are used to illustrate the power of color as well as how specific shapes affect the visual message. Compositional placement of objects within the pictorial frame are also explained and justified. For example, the positioning of a solid object in the bottom region of the picture generally elicits

stability. Overall, Bang's book effectively explains picture book design as well as specifics regarding the elements of art.

Another title, A Book About Design: Complicated Doesn't Make it Good, by Mark Gonyea (2005), was also read and discussed in order to further develop background knowledge of design and the elements of art - line, shape, and color. Bold, simple, and colorful illustrations are displayed beside informative words for explanation and specific example. Placement, balance, and composition of shapes are also addressed through actual representation. Along with effective explanations and examples of the select elements of art, this picture book also discusses the complexity of design and how simplicity is sometimes best.

Session #2, January 22, 2007. The next art element lesson was conducted in a small group format, consisting of the three participants of each respective grade (first, second, third) in the reading resource room. Therefore, during this session, more individual attention was given to the participants in the area of the elements of art. Both Bang's (2000) and Gonyea's (2005) books discuss a portion of the elements of art. However, a void existed because neither book addressed texture, value, or form. Therefore, the researcher explained these particular elements of art through the reading of a selected Caldecott Medal recipient for this specific purpose. The chosen Caldecott picture book was Smoky Night, written by Eve Bunting (1994) and illustrated by David Diaz. Noted for its extraordinary application of texture, this book also displays effective examples of value and form. Each small group of participants explored and viewed/listened to this book in addition to the other two art books, for the intention of developing concrete knowledge pertaining to all seven elements of art.

In order to further solidify knowledge regarding the elements of art, the researcher reviewed each individual art element utilizing the self-made poster (Appendix F-2) and also engaged the

children in looking for examples of the art elements in the picture book, Smoky Night. Next, the participants revisited the book, Picture This for further understanding. Finally, the children made shape pictures with pre-cut circles, squares and triangles, on turquoise colored paper (Appendix F-4). This reflective activity allowed the students to experiment with shapes, color, and size, as well as composition.

Initial Listening/Viewing and Reader Response

A minimum of two weeks of research was dedicated to each of the six selected Caldecott award books, resulting in a total of twelve weeks of actual field research. Each participant within every small group was encouraged to respond to the pictures and message of the picture book. All phases of the research were conducted in accordance to the completion of each Caldecott Medal or Honor picture book through the initial listening/viewing, the second listening/viewing and individual interview, and the third listening/viewing combined with the artistic response before the participants were introduced to the second selected Caldecott picture book. The case study was conducted in this manner in order to solidify the listening/viewing comprehension of the participants, and to not create confusion among the differing picture books.

After initial background was provided concerning the elements of art, the researcher began the first component of this case study, the initial listening/viewing. The first chosen Caldecott Award book, There Was an Old Lady Who Swallowed a Fly, was read aloud to each small group of students while the participants were in the reading resource room. Each small group consisted of three first-grade students, three second-grade students, and three third-grade students, in order to investigate distinguishing developmental aspects of listening/viewing comprehension and response. Participants were encouraged to speak naturally before, during, and after the researcher

read each Caldecott Award picture book aloud, which created an open atmosphere of communication.

Participants were able to view the cover of the picture book prior to the read aloud, thereby prompting small group discussion and anticipation of the picture book. Upon the conclusion of the initial listening/viewing, each individual participant answered open-ended prompts in regard to the Caldecott picture book (Appendix G). The other two participants remained in the reading resource setting while each of the individual interviews was conducted. All of the six identified Caldecott Medal and Honor books were read to each small group, first through third-grade, utilizing this protocol. The researcher made observational notations prior to the reading of each Caldecott Award picture book listening/viewing and also wrote the given responses as stated by the participants during each interview. Each session was both audio taped and videotaped for accuracy of the data and for further analysis.

Second Listening/Viewing and Individual Interview

During the next phase of this research, each participant viewed and listened to the selected Caldecott Award book on an individual basis while in the reading resource room. Prior to the individual interview, the Caldecott Award picture book was read aloud by the researcher for the second time, with the additional allowance of close scrutiny (Perkins, 1994) of the distinctive illustrations. Each child was then interviewed, one-on-one, utilizing open-ended questioning (Creswell, 1998). Prompts addressed the multimodal qualities of the distinctive picture book (both message in text and image), distinct illustration interpretation and perception through the elements of art, questions related to the literary elements, and additional opinions regarding the story (Appendix H-1 and H-2). Observational notes were written during the

individual interview regarding the participant's responses to the prompts as well as any additional comments that were made prior to or after the audio taped individual sessions.

Third Listening/Viewing Integrated with Artistic Response

The last phase of this case study included the artistic response. Each small group of developmentally aged children met again to artistically respond to the Caldecott Award literature in the reading resource setting. Prior to the arrival of the participants, artistic media were spread throughout the kidney-shaped reading table in order to allow the children quick access to the media. During the first two authentic artistic responses, the children did not wear attire conducive to the protection of their clothing. After the third artistic response, the researcher decided that the participants needed to wear capes made of plastic in order to protect clothing so that the participants were not preoccupied with cleanliness. The first and second grade participants opted to wear the plastic attire over their clothing while the third grade participants decided that they would not wear the plastic over their school clothing.

The picture book was revisited through a third listening/viewing for necessary recollection (Perkins, 1994). Preceding the artistic response activity, participants were instructed and reminded to create a response of something pertaining or relating to the picture book. The researcher remarked, *Try to think of the story. Try to make your art kind of go with the story, if you can. We have learned a lot about the story.* Participants were allowed to immediately begin their artistic response while the researcher read the selected Caldecott Award picture book aloud due to time constraints. The artistic session required much more time than the initial listening/viewing and second listening/viewing coupled with the individual interview. As the research progressed in time, the participants lengthened their time spent on the creation of their

artwork. Therefore, the beginning stages of artistic response took approximately thirty-five minutes to complete and the later artistic response sessions lasted approximately fifty minutes or longer, depending on the complexity of the artistic response and the individual participant.

After the listening/viewing of the picture book, participants were able to request if they wanted to view a particular scene for further speculation while they created their artwork. Artistic response was either representational of the picture book, or an extension, and could pursue any direction as determined by the individual student. On occasion, two participants wanted to view different illustrations of the Caldecott picture book. When this occurred, the researcher made a photocopy of the requested illustration in order to enable the participant the ability to view the illustration with ongoing scrutiny (Perkins, 1994).

Artistic media were the choice of the child, with various types available: pencil, crayons, colored pencils, water-based markers, oil pastels, watercolor paints, acrylic paints, poster paints, clay, pipe cleaners, beads, and glitter glue (Appendix I). Paper choice was also available. The participants could either use the standard shiny, white paper, various colored construction paper, or textured, yet smaller, watercolor paper. Each participant was given a selection of paintbrushes of various sizes and a glass jar filled with water for dipping his/her paintbrush. Paper towels were readily available for any mishaps or for the purpose of changing paint colors. Participants were given ample space to work and were able to either stand or sit as they worked. As the research progressed, some of the artistic media became low in number or was actually depleted. The researcher replenished the artistic supplies as soon as possible. When the availability of particular artistic media became depleted, certain participants became frustrated.

Talk among the children was instrumental for data collection. Therefore, natural discussion occurred while the participants were engaged in the artistic response. Due to the role of the

researcher as participant/observer (Creswell, 1998), the researcher was able to interject comments as needed, especially when the participants questioned a specific artistic technique. As the participants neared completion of their artistic creation, the researcher interviewed each child, individually, in order to glean information regarding his/her creation, their thought processes, and which elements of art were purposefully incorporated into the individual artistic response (Appendix M-1). The small group sessions were both audio taped and video taped in order to explore and transcribe pertinent discussion topics as the participants were engaged in their artistic creation.

Small Group Observations

Small group observations were the first data collection to occur, as each small group became acquainted with the selected Caldecott Award picture book. Researcher read aloud was the specific type of instructional methodology utilized during small group instruction, as used in the early literacy research of Sipe (1998). The researcher encouraged open discussion throughout the reading aloud of the picture book, as students listened and viewed attentively and the researcher took notes. Students were asked basic prompts about the Caldecott book after completion of the initial listening/viewing. These particular prompts (Appendix G) included:

1. What do you notice about the characters?
2. What do you notice about the setting?
3. What do you feel is the problem in this story?
4. What do you notice about the solution?
5. What is your favorite part of the story?
6. What do you notice about the pictures/illustrations of the story?

7. Which art element do you notice the most? Why?

Due to the fact that this was an initial reading within a small three-student session, the students were encouraged to openly discuss the story in addition to these prompts. However, this initial session did not become overly complex because more elaborate detail and probing were ultimately reserved for the upcoming individual read alouds and interviews. Hence, further rationale for a qualitative study due to the varying prompts of each research component (first, second, and third listening/viewing of the Caldecott literature). Close examination of the participants' verbal responses was highly necessary in order to eliminate questions concerning the depth of the findings regarding each research phase. The first engagement was necessary in order to examine the participants' knowledge surrounding the literary elements, reactions to the illustrations, and their initial thoughts of the elements of art within each Caldecott Award picture book.

Observational emphasis focused on the enthusiasm of each student (body language and facial expression) and the content of the spoken discussion during the initial read aloud of the selected Caldecott picture book. The researcher took observational notes while viewing the videotaped read aloud session and also transcribed the dialogue and discussion for precise, subsequent data analysis.

Individual Observations

Throughout each one-on-one interview session, the researcher took observational notes pertaining to facial and bodily expression and overall reaction during the interview. Brief statements were also written in the researcher's field notes as each participant responded to

prompts. Field notes occurred before the actual interview began, and whenever applicable, after the audio taped session was completed (Appendix J).

During the final small group gathering, which entailed the artistic response and more small group discussion, the researcher took diligent field notes. Attention was given to the interactive qualities of the students as they conversed within the small group and with the researcher. Observations were made regarding the utilization of the distinctive elements of art within the students' pictorial frame. Collection of these observations was accomplished through video taped sessions and written field notes by the researcher (Appendix K). A focus on relevant, particular observations addressed the critical factors related to visual literacy and artistic response. The resulting observations were authentic, natural, and richly detailed.

Aesthetic Verbal Response

Due to the read aloud nature of this research study, the picture books elicited an aesthetic verbal response from the children. These responses were particularly insightful in understanding the developmental or cognitive perspectives of the struggling reader. Data collection regarding aesthetic response was accomplished through observations, field notes, and audiotape before the read aloud, during the read aloud, and after the read aloud. Opinions were asked in an open format in response to the story (Appendix L). Children were asked general prompts such as:

- (1) Tell me your thoughts about the story.
- (2) What do you like most about this story?
- (3) Which story do you like the most in this research?

Individual Interviews

Individual interviews took place after the initial, small group read aloud of each Caldecott award picture book. The purpose of these one-on-one interviews was to discover how struggling readers perceive the distinctive illustrations of Caldecott Award picture books and how the elements of art aid their continuing listening/viewing comprehension of the story. Enlightenment of visual literacy and multimodal forms of communication were emphasized, as the individual reader reexamined the uniquely designed Caldecott picture book (Appendix H-2). Reactions and responses to the story also became instrumental information during the interview data collection process.

Interviews were an open-ended style, utilizing general, probing prompts, with the primary intent to understand the cognitive perceptions of the struggling reader. Each interviewee was strongly encouraged to expand on his/her replies and directed by research prompts to explain how his/her metacognitive strategies affect his/her listening/viewing comprehension. A thirty-minute time period was allotted for each individual interview and additional time was granted as needed. The general prompts, (Appendix H-1) many adapted from Arizpe & Styles (2003) were:

- (1) Does the cover make you want to read the book? Why?
- (2) What is your favorite picture? Could you show me how you read it?
- (3) Do you think the pictures are well done? Is the illustrator a good artist? Why?
- (4) Did you notice anything special about how the illustrator used color, line, shape, space, value, form, and texture?
- (5) How do the pictures help you understand the story?
- (6) Do you find the words or the pictures more interesting? Do they tell the same story or a different story?

(7) Would the words still be good without the pictures? Would the pictures still be good without the words?

(8) Would you describe this book as a good book? Why?

(9) Is there anything else you would like to tell me about the book?

Some specific interview questions regarding particular, detailed illustrations were also asked as the participant looked at individual illustrations (Appendix H-2).

Artistic Response

During the concluding small group session, the students engaged in drawing or painting a picture in response to the studied Caldecott Award picture book. At this time, students had two previous read aloud/interviews with the picture book and were very familiar with the artistic style of the illustrator and the contents of the book. Due to the busy atmosphere of activity, limited field notes were taken as the students engaged in the artistic response activity and as they discussed their ideas among one another and the researcher while they created their art.

Particular attention was given to the natural discussion of topics and the spontaneous body language of the participants. Naturalistic artistic activity occurred as the participants made their own decisions regarding art media, artistic technique, and subject matter. Instruction was very limited in the area of art in order to investigate the genuine artistic production of the participants. Each session was also videotaped for further analysis in order to establish more precise and detailed field notes due to the high activity during the actual artistic response.

Further, each individual child was asked specific prompts regarding their artistic rendering when the artwork was almost completed (Appendix M-1):

(1) Tell me about your picture.

- (2) Why did you choose to draw that particular character, object, or scene?
- (3) What did you think about as you drew your picture?
- (4) How did the illustrations in the picture book help you as you drew your picture?
- (5) Did you try to use any of the elements of art while creating your picture? Which ones did you use and why?
- (6) How does making your art help you understand the story?

Small group discussion arose throughout the specific questioning. The researcher took notes and transcribed the actual dialogue in order to analyze how the children interacted with one another as they responded to the artwork of their peers (Appendix M-2). Close examination of visual literacy, artistic response, and enriched listening/viewing comprehension was possible because of careful data collection.

Artistic Artifacts

After the completion of each artistic response, the artistic creations were collected and stored in the reading resource room. Paintings were placed around the room in order to allow them to dry completely. The clay medium never dried due to the substance compound and instead created “grease spots” on some segments of the artistic response paper. Once the paintings were fully dry the researcher took digital photographs of them in order to permanently document them and for quick identification of the participant artist (Appendix N). The participants did not place their names on the artistic responses in order to protect anonymity. Actual artwork was retained for later analysis and not returned to the participants in order to keep these important artifacts.

Data Analysis

In keeping with the structure and tradition of qualitative research analysis, all data were coded according to thorough examination. Data were first reviewed holistically in order to gain insight from all aspects of the research (Creswell, 1998; Tesch, 1990) and then themes began to emerge for intensive inspection. Audio taped material was fully transcribed (Appendix O) and video taped material was viewed multiple times for accurate observational notes and also transcribed (Appendix P). Field notes were reexamined and placed into coding themes (Appendix Q). Frequency tabulations of response also played an instrumental role in data analysis (Appendix R). Emerging categories and frameworks within the data led to the final analysis of this qualitative study.

Due to the flexible nature of qualitative research, data analysis was guided by the resulting field experience and collected data. The data analysis spiral (Creswell, 1998) perhaps explains the protocol of qualitative research best. Utilizing the data analysis spiral, researchers first read the data multiple times and then organize the data. Next, the researcher visualizes the data and places the data into categories through interpretation and classification. Reflection and rereading then take place while interpretation continues.

In order to answer the research questions sufficiently, the collected data must align with the research questions and the analysis procedural guidelines. Table 3.1 was designed in order to facilitate the task of research alignment and cohesiveness:

Table 3.1 Data Collection and Analysis

Research Questions	Data Collection	Methods of Analysis
How do the convergence of the elements of art, the textual message, and artistic response enrich the listening/viewing comprehension of struggling readers as they communicate through alternative pathways?	<ol style="list-style-type: none"> 1. Video tape of small group read aloud sessions 2. Field notes of all interviews and sessions 3. Audiotape transcriptions of small group read aloud sessions and individual interviews 4. Videotape, field notes, and transcriptions of artistic response 5. Artistic response product 	<ol style="list-style-type: none"> 1. Coding and comparison of read aloud responses during the initial reading (Sipe, 1998). Coding and comparison of listening/viewing comprehension (Kucer & Silva, 1999). Frequency count of the elements of art during all phases of research. 2. Coding and comparison of interview responses and discussion of Caldecott books (the elements of art) 3. Coding and comparison of discussion during the artistic response (story elements, art media, informative themes, critical literacy) 4. Observation and transcripts during the creation of the artistic response pertaining to the theory of creative representation (Hoffman & Weikart, 2002) 5. Analysis of the artistic response product with regards to the literary elements (researcher-developed analysis of the artistic response artifact)
1. What developmental, cognitive thoughts surround struggling readers' discussion of read aloud Caldecott picture books?	<ol style="list-style-type: none"> 1. Videotape of small group interview sessions 2. Field notes and transcriptions derived from small group sessions and individual interviews 3. Audiotape transcriptions of small group read aloud sessions 	<ol style="list-style-type: none"> 1. Coding and comparison of aesthetic responses and generated discussion pertaining to Caldecott picture books documented in the initial read aloud sessions (Sipe, 1998) 2. Coding and comparison of listening/viewing comprehension during the initial read alouds (Kucer & Silva, 1999) 3. Individual interview session responses (the elements of art)

		4. Natural dialogue during the artistic response sessions (story elements, art media, informative themes, critical literacy)
2. What influence does knowledge of art elements have on the verbal response of struggling readers to read aloud Caldecott picture books?	1. Video tape of small group interview and artistic response sessions 2. Field notes and transcriptions derived from small group sessions of individual interviews and artistic response 3. Audiotape transcriptions of small group sessions and artistic response 4. Authentic drawing made by each participant in response to the Caldecott award picture book	1. Frequency counts and analysis of the elements of art during the initial listening/viewing session, the second listening/viewing session combined with the individual interview, and the third listening/viewing integrated with the artistic response. 2. Discussion of the elements of art during participant explanation of the created artistic response product
3. What discussion emerges while the children respond artistically to a read aloud Caldecott picture book in a small group setting and how does this enrich listening/viewing comprehension?	1. Video tape of small group artistic response sessions 2. Field notes and transcriptions derived from small group artistic response sessions 3. Audiotape transcriptions	1. Coding of the themes of natural dialogue that occurred during the artistic response (story elements, art media, informative themes, critical literacy) 2. Participant description of his/her artistic response artifact 3. Comparison between the initial listening/viewing responses and the third listening/viewing responses combined with the artistic response
4. What developmental advancement of artistic response and listening/viewing comprehension are revealed through ongoing student artwork?	1. Video tape, field notes, and transcriptions of the dialogue during the artistic response session 2. Actual artistic response artwork created by each participant	1. Coding and comparison of responses related to listening/viewing comprehension (the literary elements) and artistic response 2. Observation of the progression of participant artwork, the role of the experience, and individuality (Hoffman & Weikart, 2002)

Coding

The resulting data in this qualitative study were voluminous in quantity. Data collection through the art element instruction, initial listening/viewing, second listening/viewing and individual interview, the third listening/viewing, and the authentic product of artistic response amounted to an enormous quantity of data, which contained variance in application and form. Therefore, data were first viewed holistically through multiple readings of transcripts (Creswell, 1998; Tesch, 1990) and numerous viewings of the artistic response artwork. The researcher became immersed in the data through the reading of data as a whole before breaking it into parts (Agar, 1980). During the third reading of all data, the researcher placed yellow colored tabs onto the side when a possible theme of interest arose or when an interesting idea emerged (Huberman & Miles, 1994). After the completion of this data analysis strategy, the researcher read through the data and placed purple and pink tabs on the side when a descriptive, insightful response was made pertaining to either the elements of art or the story elements (Appendix S).

Coding of the initial listening/viewing and the second listening/viewing followed by the individual interview was much more simplistic than the artistic response coding. Analyses of Sipe (1998) were applied to the initial listening viewing sessions because this was the first impression of aesthetic response to the Caldecott picture book. Therefore, Sipe's (1998) specific categories were coded when applicable responses were given. For the purpose of this study, analytical responses (Sipe, 1998) were distinguished between analytical responses pertaining to art or the art elements and analytical responses representing the literary elements or story content. In order to determine the level of listening/viewing comprehension, the taxonomy of Kucer and Silva (1999) were applied to the coding of the initial listening/viewing as each participant was individually interviewed within the small group format.

Both the elements of art and the literary elements were also specifically coded within transcripts of the initial and second listening/viewing. Prompts during the second listening/viewing followed by the individual interview were directional in nature (Appendix H-1 and H-2). Most prompts concerned detail within the depictions and the elements of art within the illustrations of each Caldecott Award picture book. Therefore, the elements of art were the only applicable coding during the individual interview. Frequency counts of the elements of art in all three phases of research were accomplished in order to compare and contrast the verbal spoken tendencies of each of the seven elements of art.

Coding of the artistic response was much more complete and elaborate. Various discussion topics emerged, resulting in a variety of themes. Significant themes were identified throughout all of the artistic response transcriptions. These themes included the literary elements – character, setting, events, problem, solution; the elements of art – line, color, texture, shape, form, space, value; art media; informative themes – art as a fun experience, related personal experience, non-related personal experience, story extensions, and critical thinking. Frequency counts of the resulting themes were also conducted in order to determine similarities and differences among the topics of discussion between the differing participant grade levels.

Coding of creative representation (Hoffman & Weikart, 2002) also applied to the artistic response sessions. Categories such as the role of the experience, the progression from simple to complex, and the quality of individuality were also coded in order to establish an understanding of the advancement of the artistic response creation. Coded responses concerning the role of the experience entailed remarks surrounding artistic technique and application of the art media. The quality of individuality was coded according to responses related to individual preferences as well as through the outcome of each artistic response product. Progression from simple to

complex was established through the observance of the advancement of artistic technique and outcome as well as responses given by the participants as they created their art. Responses concerning simple to complex involved an obvious understanding of artistic technique as well as an increased knowledge of the elements of art in both verbal description and through authentic application.

Analysis of Four Cases

Next, the researcher narrowed the cases of nine participants to four in order to reflect and obtain a more focused view of the cases (Creswell, 1998). The reduction of data was necessary in order for the researcher to examine the data through a narrower lens and thereby focus contemplatively. The resulting scrutiny of the four cases was rich in thick description and detail, which created a genuine portrait of the four, spotlighted participants. The four selected cases were chosen because of gender equity – two boys and two girls, and also age differences. One participant was a first grade student, two participants were in the second grade, and one participant was in the third grade. Along with this decisive criteria, the four chosen participants exhibited similar characteristics to all of the nine participants within this case study.

After the four participants were identified, the researcher reread the transcriptions and field notes pertaining to each of the four participants. Tables were made that contained vital information to the research, such as comments regarding the elements of art and story elements (Appendix T). The researcher also indicated important quotes or speculations that were derived through the data and compiled this information as well (Appendix U) in order to analyze the findings through a more concise, narrow lens. The artwork of each of the four selected participants was also examined with precise perception. Artwork was arranged by sequential

order of completion for speculation of artistic growth in technique and listening/viewing comprehension advancement.

The format of each case study includes a visual and personable description of the individual and a general synopsis of the overall participant. Next, the researcher examined and gave examples pertaining to the participant's responses during the initial listening/viewing of the first Caldecott Award picture book. The second listening/viewing integrated with the individual interview followed with further remarks stated by the individual participant. The third segment reveals information gleaned through the participant's responses during the artistic response combined with an interpretation of the individualistic artistic response artwork. A summary is provided regarding each of the four selected case studies as well as a concluding synopsis.

Holistic Analysis of the Elements of Art, Art Media, and Story Elements

Next, a holistic analysis occurred, which involved all nine participants of this qualitative case study (Creswell, 1998). Due to the multiple usages of the elements of art, and the importance of the artistic elements to this study, the researcher completed a frequency count of these specific terms – line, color, space, shape, form, value, texture, and space. Specifically, the terms line, space, form, and texture were coded in accordance to that exact term. When the participant stated a specific color, shape, or referred to light or dark (value), the coding of the elements of art was also applicable (Appendix V-1). The elements of art were underlined and tabulated at the bottom of each transcribed page and then compiled into a frequency count table for all of the phases of this research – the initial listening/viewing, the second listening/viewing combined with the individual interview, and the third listening/viewing combined with the artistic response (Appendix V-2). Frequency counts were utilized for the purpose of analyzing

how often the participants stated the elements of art within the capacity of the specific Caldecott Award picture book, understanding individual differences, the developmental differences between groups, and also allowed for speculation regarding how each phase of research impacted the frequency count of stated elements of art.

Frequency count coding of other themes included:

- story elements (setting, character, events, problem, and solution),
- art media (paint, clay, beads, pipe cleaners, pom-poms, chalk, crayons, glue, glitter glue, colored pencils, and pens),
- informative themes (art is fun, story extensions, personal related information, personal non-related information, and critical thinking) was also tabulated (Appendix W).

Frequency coding of informative themes was applicable to the artistic response data of all three small groups, including all nine participants. For the purpose of this study, these identified themes were titled “informative themes.” Analysis of these themes assisted substantially in the understanding of the thoughts of the participants as they were creating their artistic response. Related personal experiences, story extensions, and critical literacy especially contributed to the understanding of advanced listening/viewing comprehension of the participants as they communicated in an alternative pathway – through art.

Coding of the story elements was also accomplished. During the artistic response sessions, the coding of the story elements was especially noteworthy and useful during the analysis due to the fact that researcher-developed prompts did not pertain to the literary elements (Appendix M-1). Thus, the literary elements were spoken naturally. However, during the initial listening/viewing researcher-developed prompts specifically addressed the story elements, which

rendered a frequency count of the literary elements less meaningful. Instead, the researcher was able to glean qualitative information about the literary elements through interpretation and through the analyses developed by Kucer and Silva (1999) with regards to categories of comprehension taxonomy.

Analysis of Aesthetic Response

It was highly important to analyze and organize the aesthetic verbal responses of the participants in order to answer the research questions regarding what developmental responses surround struggling readers' discussion of Caldecott picture books and how the elements of art impact the aesthetic response of struggling readers. Sipe's (1998) categories of read aloud responses provided an effective structure for analysis of each participant's response. The specific categories developed by Sipe (1998) are:

- (1) *Analytical response*. Basic elements of the story are understood as well as conventional, semiotic codes and the relationship between words and text.
- (2) *Intertextual responses*. The ability to make connections to other literature, movies, artists, and other cultural aspects.
- (3) *Personal responses*. Connections made to the picture book and their own lives through character similarities or comparisons within the context of the story.
- (4) *Transparent responses*. A deep connection in which the reader's life becomes momentarily merged with the context of the picture book.
- (5) *Performance responses*. The reader becomes creatively involved in a playful manner through controlled response.

This entire study was surrounded with the response of struggling readers. However, the initial listening/viewing demonstrated the first response and reaction of the participants. Therefore, Sipe's (1998) aesthetic response categories were directly applied and coded to the transcripts of the initial listening/viewing. For the purpose of this investigation, the responses coded analytical were differentiated between responses regarding art – the elements of art or visual references – and responses regarding the literary elements. The researcher coded these specifically and placed the analysis at the end of each page of the transcripts during the initial listening/viewing data. The analysis of the second listening/viewing combined with the individual interview was coded according to the elements of art because most of the research prompts referred to the pictorial illustrations (Appendix X).

The artistic response sessions were adequately coded according to themes, which were stated earlier. These coded themes enabled the researcher to determine the differences of listening/viewing comprehension between the initial listening/viewing sessions and the concluding, artistic response sessions. It is once again, notable that the literary elements were primarily discussed during the initial read aloud due to the researcher's prompts that specifically addressed the story elements. Participants discussed the story elements during the artistic response without any researcher prompts aligned with the literary elements, therefore analysis of the story elements during both the initial and third listening/viewing sessions allowed for direct comparison of listening/viewing comprehension.

Artistic Response Analysis

The making of art is an instrumental component of how struggling readers understand, react, and respond to award winning Caldecott literature. Analysis of the data during the actual art-

making process, and analysis of the completed art product, was vital to this study (Appendix Y). Analysis concerning the art experience as the children created art was analyzed through the researched theory of creative representation (Hoffman & Weikart, 2002). These principles are:

- (1) *The role of experience.* Creative representation is instrumental through art materials and authentic experience with objects. The study of how struggling readers interpret, perceive, and respond to Caldecott Award picture books provided the basis for the role of the experience. Focus will become how the distinctive Caldecott affected the role of experience.
- (2) *The progression from simple to complex.* As children manipulate artistic medium they become increasingly aware of the visual aspects of the object in which they are representing. Particular attention will be given to how the children construct their artwork as they incorporated the elements of art into a complete, more complex product.
- (3) *The quality of individuality.* A variance occurred between the different participants because individual experience and media usage varied. These contrasting differences were evaluated and analyzed after the data were gathered.

These categories were applied during the analysis of the artistic response creation. As the participants made their artwork they engaged in the process of media selection and the application of art through various techniques – the role of the experience. Participants also displayed increased understanding in the area of creating art as they progressed from simple to complex. Individual artistic style was also evidenced through the varying selection of art media, artistic technique, and the outcome of the artistic creation – the quality of individuality. This

analysis was instrumental in the understanding of how the struggling reader participants advanced in their artistic response activity as the research progressed.

Artistic Response Artifact Analysis

The researcher developed the following taxonomy, adapted from the comprehension taxonomy of Kucer and Silva (1999), in order to analyze the resulting artistic response creation of each participant. After careful scrutiny of each participant's artistic response, the researcher surmised that the created artifact reflected the palpable thoughts of each participant as he/she created his/her individual response to each Caldecott Award picture book. Prior to the artistic response, the researcher reminded the participants to create a response indicative of their thoughts about the story. The researcher stated, *Try to think of the story. Try to make your art kind of go with the story, if you can. We have learned a lot about the story.* It was therefore suggested to the participants that they create something related to the story.

Through either a clear representation of the story through the artistic response or a depiction representative of non-related material, the researcher was able to surmise the participants' thinking process as he/she created artwork, hence listening/viewing comprehension of the Caldecott picture book. In addition, simplistic representations within the artistic responses – artwork consisting of only two or less story elements – allowed for the transference of less developed ideas about the Caldecott Award picture book. On the other hand, artwork that contained three or more literary elements suggested higher, more complex thinking of each Caldecott picture book. These analyses were derivative of the artistic response creation as well as the verbal responses that were given by each participant as he/she created and explain his/her

artistic creation. Therefore, the taxonomy of artistic response developed by the researcher includes:

- (1) *Match*. The depicted artistic creation reveals a matching of the picture book through the depiction of one or two of the following: characters, setting, event, problem, or solution.
- (2) *Interpretation*. The created artistic response reflects a complete representation of the picture book through the incorporation of at least three components of the story elements: characters, setting, event, problem, or solution.
- (3) *Extension*. Additional objects, extensions regarding the characters, an altered or changed setting, an altered event, or futuristic or invented solution occur within the pictorial artistic response. These extensions relate to the picture book and do not alter the overall contextual message.
- (4) *Replacement*. An artistic response, which does not represent the picture book content. Instead, the artistic creation depicts a substitution of the story through nonrepresentational aspects pertaining to the story elements: characters, setting, event, problem, and solution.

These categories not only exemplify representational aspects of the given artistic response creations, they also serve to analyze the surrounding thoughts of the participants as they created their artwork, hence listening/viewing comprehension (Appendix Z). While the participant created artwork, he/she was essentially pondering about the particular aspects of depiction within the Caldecott Award picture book. Through the creation of artwork, the participants elicited their thoughts of the picture book through the authentic artistic artifact, through verbal dialogue, and internal thoughts. After all participant artistic responses were compiled the researcher gathered

all artistic response artifacts and applied the researcher-developed analysis in order to determine the level of artistic response (Appendix Z). These categories were applied directly to the authentic artwork as the researcher coded the artistic responses holistically and individually. In addition, the researcher reverted back to the discussion of the artwork as the participants discussed and described his/her own creation. Again, the level of artistic representation combined with the verbal explanation of the artistic creation evidenced the level of surrounding thoughts in which the participant reflected upon each Caldecott Award picture book. The researcher-developed taxonomy served to explain the advancement or retraction of listening/viewing comprehension of the participants.

Analysis of Listening/Viewing Comprehension

The underlying theme of this investigation involves the analysis of the participants' comprehension as they listened, viewed, and artistically responded to the six Caldecott Medal and Honor picture books. Comprehension, similar to writing, is difficult to measure due to differing individual perspectives, reflections, and experience (Kucer, 2005). The reader emerges with new information taken by both the individual reader and information conveyed by the author, known as the transactional theory of reader response (Rosenblatt, 1978). Therefore, comprehension is an individualistic portrayal of the synthesis between author and reader. The overall level of listening/viewing comprehension of each of the nine participants was determined through the retelling taxonomy of Kucer and Silva (1999) during the initial listening/viewing of the Caldecott Medal or Honor picture book (Appendix AA). For the purpose of distinguishing categories of comprehension taxonomy, Kucer and Silva (1999) developed the following retelling taxonomy:

- (1) *Match*. The retelling matches the content in the story. Some details may differ but the major components of the story are accurate.
- (2) *Substitution*. The retelling consists of an alteration of the content of the story. This slight variation is considered acceptable.
- (3) *Addition*. An additional idea is articulated regarding the content of the story, which is not actually present. This addition does not interfere with the meaning of the text.
- (4) *Summary*. A general synopsis of the story is revealed utilizing a minimum of two separate ideas.
- (5) *Conflict*. The retelling contains a differing contradiction from what is stated in the text.
- (6) *Rearrangement*. The sequence of the retelling is different than the order of the ideas articulated in the text.
- (7) *Deletion*. The retelling does not adequately express the message of the text.

This taxonomy was applied to the initial listening/viewing collected data in order to analyze the listening/viewing comprehension of the participants. The researcher-developed taxonomy, analysis of the artistic response artifact, was reserved for the authentic artistic response artwork in order to analyze the listening/viewing comprehension of each participant as he/she created art and verbally discussed the illustrations and textual message of the Caldecott picture book. In addition to the analysis of Kucer and Silva (1999) and the researcher-developed analysis of the artistic response artifact, the researcher applied the frequency count of the themes generated during the artistic response and qualitative analysis of the literary element responses in order to comprehensively examine the listening/viewing comprehension advancement of the participants as they responded to the Caldecott literature in an alternative pathway.

Establishing Trustworthiness

Verification of qualitative research is vital to the integrity and accuracy of the findings. In contrast to quantitative research, qualitative methods do not and should not contain the same vocabulary such as validity and reliability and should instead include credibility, transferability and dependability (Creswell, 1998). Using terms meant for quantitative research within a qualitative study promotes criticism because qualitative research deserves to be evaluated on its own merit. For example, multiple standards of quality must be present in order to ensure trustworthiness of the study and to ensure dependability (Lincoln & Guba, 1985). Credibility is established through convictions such as prolonged engagement in the field, triangulation or crystallization of data sources, research methods, peer review, and thick, rich description (Creswell, 1998). Creswell recommends at least two of the eight trustworthy procedures. This qualitative case study included the following four.

Prolonged Engagement

Research of depth and length of engagement are necessary for the rigor of qualitative research. The researcher was present at the research site every day for the entire school year and had extensive rapport with classroom teachers, participants, parents – if necessary, and other support staff. Participants were familiar to the researcher through previous lessons and instruction, which created a foundation of trust. The research began on January 18th, 2007 and continued until May 1st, 2007, resulting in 14 weeks in the research field. A total of 162 research sessions occurred throughout this investigation with the researcher present during all gatherings. Participants were thoroughly engaged in the study of six Caldecott Award picture books during the study, which also established focus and depth within this research.

Crystallization

Through crystallization, the researcher is able to view the research data through different lenses and angles in order to grasp multiple perspectives. Crystallization ensures that the researcher's central understanding of the research is symmetric, multidimensional and does not change in substance but is allowed the possibility of growth (Richardson, 1994). Multiple perspectives were established during this research as many forms of data collection occurred. Data were collected through numerous listening/viewings of the Caldecott Award literature, which included natural and authentic verbal responses during the read aloud of the picture book in a small group setting, an individual interview, and artistic response conducted in a small group setting combined with a final interview. Data were collected through many forms such as precise transcriptions of audio taped sessions, visual accounts through video tapings, field notes, archival records, and authentic artistic response artifacts. After data were collected, the researcher applied numerous discriminating types of analyses for research knowledge and growth, hence crystallization.

Peer Review

This procedure of peer review ensured that the researcher remained focused and straightforward. Prior to the research, the researcher informed all school staff about the study. The classroom teachers became the confidants of the researcher through many discussions of the happenings throughout the research process. To ensure a research design of substance, the researcher explained the procedure to Christal Baer, the first grade classroom teacher and to the

school principal. Mrs. Baer also collaborated with the researcher on a weekly basis regarding the trends, focus, and the behavior of the first grade participants.

Due to the subjective nature of the coding procedure, the researcher also enlisted the assistance of the 8th grade language art instructor, Jill Goldsmith, a teacher with 37 years of experience combined with a masters degree with thirty additional college hours, and the head media specialist, Brenda Lemon, a librarian for 15 years with a BFA in education and a Library Certification for grades K-12, to audit the coding procedure. The elements of art were coded with 100 % accuracy. Very minor discrepancies occurred with the coding of the story elements. Agreement was also established with the coding of the aesthetic responses (Sipe, 1998). If anything, the researcher was less lenient with the coding labeling in order to ensure honesty. For example, the researcher categorized a response as an “event, character, and setting” and the peer reviewers coded the response as “setting, character, events, problem, and solution” (Appendix BB).

Rich, Thick Description.

An attribute of qualitative research is the high standard of authentic writing through thick, rich description. The research scene is painted through the written words of the researcher, the scientific artist, in order to illustrate the multiple perspectives and description of the overall research. The audience should be able to visualize the multiple characteristics of the research in general, the site, the participants, the data collection, and analysis procedures as if they were present. Observations of the researcher were written using descriptive terminology and without as much bias as possible. During this research, the researcher became the participant/observer and later became the informant in an effort to recreate this research through the utilization of

descriptive terms through verbal response and visual terms through the digital photographs of participant artwork.

Summary

This qualitative case study investigated how the convergence of the elements of art, the textual message, and artistic response affect the listening/viewing comprehension of nine struggling readers, aged six through nine, as they were read aloud six selected Caldecott Medal and Honor picture books. Caldecott Award books exemplify the highest quality in the world of children's book art, design, and in the incorporation of the elements of art. Through these essential picture books of high quality, the nine participants of this study were exposed to all seven elements of art as well as diverse artistic styles. The multimodal form of the picture book communicated in two diverse modes and provided an effective measure of understanding in answering the aforementioned overall and specific research questions.

Over the course of fourteen weeks, each of the nine participants explored the six selected Caldecott Medal and Honor books through an initial teacher read-aloud and by responding to basic prompts pertaining to story elements in a small group setting. Next, close examination through research/participant and interview occurred pertaining to a multifaceted investigation of illustrations. Finally, a small group, interactive session involved the creation of an artistic response and the talk, which surrounded that particular response. Data were collected through observations, field notes, audiotapes, videotapes, and interview transcripts in order to code and determine general trends and themes. The thick, rich description of case study guidelines of categorical distinction resulting from past research served as an initial template for the purpose of this analysis of data in this case study investigation.

Chapter 4 contains detailed case portraits of four individual participants and other aspects of data collection and a summative analysis of the investigative results. Frequency count tables concerning the number of instances in which the elements of art were spoken as well as tables regarding topics of discussion during the artistic response are presented in Chapter 5. Clarifying analysis concerning these particular tables of the first, second, and third grade participant groups are portrayed. Chapter 6 contains a summary of the study, the findings, conclusions, and implications for future research as well as recommendations for educational application.

CHAPTER 4 – Analysis of Four Cases

This case study was designed utilizing three data collecting activities, which included the initial listening/viewing of the Caldecott picture book in a small group setting, an individual interview that was conducted after a second listening/viewing of the picture book, and an artistic response, which was completed after the third listening/viewing of the Caldecott Award winning picture book. Nine total participants were engaged in this qualitative case study. Due to the immense quantity of data, four participants were selected for detailed investigation. The four participants were chosen due to gender – two males and two females, and age differences – one in first-grade, two in second-grade, and one in third-grade. In addition, the four-selected participants – Tim, Patty, Steve, and Imogene were able to verbalize their thoughts with straightforwardness. This chapter contains rich, descriptive case studies of Tim, Patty, Steve, and Imogene as they embarked in the journey of art and literacy.

In order to enhance readability, direct quotations from participants are designated by italicized print. Furthermore, due to the importance of the elements of art within this case study, the usage of the elements of art (line, color, shape, form, value, texture, space) was denoted in bold-faced type. On occasion, a participant may have used the term “all” to include all of the seven elements of art. In this particular situation, the word “all” was also emphasized with bold text.

Aesthetic analysis response, developed by Sipe (1998) is discussed, wherever applicable, throughout the initial listening/viewing segment of each of the four selected case studies as well as during the narrative of the third listening/viewing integrated with the artistic response. These

analyses portray aesthetic verbal responses of the participants as they engaged in both small group activities. Categorical responses in this realm assist in the understanding of the participants' thinking process as they listened/viewed each of the award winning Caldecott picture books and as they created an artistic response. A holistic representation is presented in Chapter 5 regarding Sipe's (1998) aesthetic analysis response for the initial listening viewing. Instead of applying Sipe's developed taxonomy holistically to all nine participants, the researcher categorized emerging themes, which were informative in order to gain insight of topic discussion themes that were pertinent to the research conclusions.

Analysis of the art experience while the participants created their artistic response was analyzed through the researched theory of creative representation (Hofman & Weikart, 2002). These developed principles include: (1) the role of the experience, (2) the progression from simple to complex, and (3) the quality of individuality. These principles are discussed during the artistic response section of each of the four participants. A consolidated summary of these analyses was described in the concluding narrative of the four selected participants. A table with specific examples of these principles is exhibited in (Appendix Y).

Results of the elements of art and the story elements of the four selected participants are portrayed through rich, descriptive writing in this chapter. The second reading integrated with the individual interview was coded solely on the premise of the elements of art due to the specific prompts regarding the illustrations and emphasis on the elements of art. Therefore, results of these findings are summarized during the narrative of each of the four case studies within this chapter. Holistic analysis of all nine participants concerning the elements of art, story elements, other related discussion topics, and analysis of the artistic response artifact is presented in Chapter 5 through precise frequency counts and rich, descriptive explanation.

Artistic response artifact analysis, developed by the researcher, is also included in this chapter as well through holistic analyses in Chapter 5. The taxonomy developed by the researcher include: (1) match – the artwork represents the picture book through one or two literary elements, (2) interpretation – the artwork represents the picture book through three or more literary elements, (3) extension – the artwork represents the picture book but also includes additional ideas/concepts, and (4) replacement – the artwork does not represent the picture book.

Listening/viewing comprehension analysis is presented holistically in Chapter 5 due to the fact that all four selected participants expressed a match/summary (Kucer & Silva, 1999) understanding of each Caldecott Award picture book. Evidence of match/summary is present within the analytical responses (Sipe, 1998), given throughout the entire narrative of this chapter.

Tim: Talkative, Expressive, Focused

Tim, a first grade struggling reader, was a vivacious participant. He was thrilled to be a part of this research. Involved in each of the stories, Tim always exhibited expressive communication as he discussed each of the six Caldecott picture books in detail. Through observation and data, it was evident that Tim spoke with expression and in complete paragraph form and was perhaps the most verbal participant of all, regardless of his young age.

Comfortable clothing was always a must for Tim. He has straight dark brown hair with brown eyes and thick black eyelashes. Tim always had a cheerful demeanor and was eager to learn. Talkative and spunky, Tim was actively involved in all discussion concerning the story, the artistic response, and any other general conversation. The opposite of reserved, Tim made sure that his voice was heard and understood.

Upon speaking with his mother, I have concluded that his family is not only supportive of school, but is also very expressive in communication. His mother told me that her husband, Tim's father, even read *Popular Science* magazines to Tim while he was in the womb and that they include Tim in their daily conversation. Tim often speaks fondly of his parents and I have spoken frequently with Tim's mother concerning his reading ability. Last year, Tim had difficulty with decoding and reading fluency but he has since made great gains in his reading. He is now reading with better pronunciation and fluency.

Anxious to begin each new story, Tim often wanted to know which picture book was next on the agenda. After he knew the next story he would tell the other two participants the title of the next picture book with excitement. While conducting the individual interview with Tim, I discovered that he preferred to talk after each story page in the picture book. I was basically unable to interview Tim using the conventional method, after reading the entire story. He much preferred to answer questions after each page of the story. He spoke candidly about the story and was able to retell aspects of the setting and story, indicative of an analytical response (Sipe, 1998) pertaining to the story elements, in his own words: *This wicked witch, she wouldn't want this garden to die cause it must of took a while to grow everything and cut everything to make a beautiful garden and the animals like it too. They want to cut and eat and like the rapunzel cause they like this wicked witch's garden. Wonder if she has more rapunzel garden. Wonder if she has more...the witch has a lot of animals.* Tim's lengthy observation of the Caldecott picture book, Rapunzel, illustrates his deep concentration of the story along with his ability to wonder beyond the surface, obvious content.

Tim's Initial Listening/Viewing Experience

During every initial listening of each Caldecott picture book, Tim was able to accurately recall the characters, setting, plot, and solution. The story, Zen Shorts, was slightly unique in that the problem in the story is more vague than the other stories, so in this respect, Tim could not identify a problem in this particular story. The other participants in this research study were also perplexed concerning the “problem” in this picture book because the problem is not as obvious as the more typical, narrative stories. Tim frequently elaborated with extended thoughts about the story during each listening session. He vocalized comments concerning the characters, plot, and story connections while the book was being read to his participant group. Tim was excited as he blurted out his thoughts and feelings, which most often reflected phrases of relevancy to the story.

Immediately, Tim was elated to listen to the story, There Was an Old Lady Who Swallowed a Fly. He sang, *I don't know why she swallowed the fly, perhaps she'll die* and announced that *she's getting bigger!* The story elements and events/plot were easily identified, an analytical response (Sipe, 1998) as Tim stated, *The old lady swallowed the fly and she said she wanted something to catch the fly so she swallowed the spider, she swallowed the bird, she swallowed the cow, she, and she swallowed the horse to catch the cow*. The participants had heard this story before so they were remembering what animal came next. Tim's understanding of the pictures was literal, without reference to the art elements, when he was asked what he noticed about the illustrations. *The pictures look like she has pictures of her, pictures of her until she swallows the fly, the spider, a bird, a cat, a dog, a cow, and a horse*, an example of an analytical response related to the illustrations (Sipe, 1998). When asked which art element he noticed the most he stated **color** and then later said that there *were a lot of shapes in there*, an

analytical response (Sipe, 1998) related to the elements of art. During this first initial listening, the first Caldecott picture book of this research, the first grade participants were slightly amiss with each other, often talking without taking turn and arguing about the interference of others.

Tim had an immediate, literal understanding of the picture book, The Man Who Walked Across the Towers. He rephrased the problem. *They didn't want him (to cross the Towers) because they cared about his safety. But he didn't listen...I'm surprised the Twin Towers were destroyed five years ago*, an analytical response (Sipe, 1998). Tim also discussed the ending of the story- an analytical response (Sipe, 1998) with the two children on the tightrope. *Two kids tried to play on the top rope and he almost fell but he holded on. Those two kids don't play on the tightrope. Dangerous! If they try climbing it and knock that guy who holded on the kids fell they would definitely die. That was a dumb idea*, an analytical response (Sipe, 1998).

Although Tim spoke with some irrelevancies and improper grammar, he was able to articulate his thoughts and explain the story well. When asked what he noticed about the illustrations, Tim uttered that *they were good and **colorful** and that's it. That's all I got*. He also commented on the *blue **color*** and the *nighttime*. These statements were indicative of analytical responses (Sipe, 1998) regarding the elements of art.

Initially, Tim did not want to participate in listening to the Caldecott medal picture book, Rapunzel, because the cover appeared to contain a feminine story. The researcher reassured him that other boys would read the picture book as well. Tim then replied that he would read it, but *you're not going to make ME read it!* The researcher observed immediately that Tim was drawn to the story. He made frequent comments during the reading of the story such as, *Oh, so she's gonna live in a high tower for many years* and that *she has strong hair and long hair*, an analytical response (Sipe, 1998). He also couldn't believe that Rapunzel was having the babies

all by herself. Later, he wondered *how do you think she got out her babies?* Tim continued to talk in this manner during the entire initial listening to Rapunzel. Another character that intrigued Tim was the sorceress. During the reading of the story Tim blurted out, *Oh great, the sorceress, the sorceress will not like that*, which was indicative of a transparent response (Sipe, 1998) whereas Tim's life became momentarily merged through his deep concentration of this particular Caldecott picture book.

When asked specific questions about the picture book Rapunzel, Tim was able to adequately respond with answers relating to the characters, setting and plot through analytical responses (Sipe, 1998). He quickly identified that the story occurred *a long time ago* and that the main characters were the prince, the witch, Rapunzel, the two children and that they were at the palace. He was intrigued and preoccupied with the magic of the sorceress and the cat that was depicted in the story. Tim especially noticed that the cat followed them everywhere in the story and noted *that's a pretty good cat*. Once again, **color** was stated as the most noticeable element of art for this picture book.

Knuffle Bunny, a contrasting picture book to Rapunzel, allowed for the emergence of humor, especially when Trixie was depicted with laundry surrounding her and holding underwear and a bra. All participants enjoyed this particular scene and laughed. Tim was able to predict that Trixie would lose her bunny. He stated, *I think he's going to lose his bunny*, an analytical response (Sipe, 1998). The participants referenced Trixie to "him" because the small girl looked somewhat similar to a boy in this picture book. Later, Tim was elated when he realized that his prediction was in fact true.

A picture-to-picture connection was made when Tim discovered the cartoon drawing of the guy *who can't ride the bus*, an example of an intertextual response (Sipe, 1998). Tim was

also aware that the characters were not real, they were drawn, but the background was accomplished through photography and did in fact look real. The other two participants commented on this artistic technique as well. Dark (**value**) and **color** were the two main elements of art mentioned by Tim. He also replied that **shape** was an obvious art element. *I notice the bunny had the circle, the circle eyes and he had the circle eyes and the circle head and the washers have circles*, an analytical response (Sipe, 1998) pertaining to art.

Two participants, Tim and Susie, wanted to look at the picture book, The Three Little Pigs at the same time. Tim immediately announced that he liked the black pig because he's the smart one who builds the *black house*. While I was reading, the children repeated the verses together (huff and puff) and become involved during the reading of this story. At a certain point in the story, the participants realized that the characters were leaving the story and *going out of the page*. Tim also announced that *they have to put their story back*, an analytical response (Sipe, 1998). After the participants noticed all of the white **space** in the middle of the story, they remarked, *that was a short movie and I love this story, do it again, do it again!*

Continuous discussion ensued throughout the remainder of the initial listening to The Three Little Pigs. All participants were actively involved in the story and were excited to discover the actions of the different characters. Susie exclaimed, *where's the wolf, where's the wolf* and Tim added that *with the dragon there they would be perfectly fine*. Later, Tim stated, *...the prince is coming and the dragon is seen in color. Then they find another picture and then the wolf just took the picture all back together again and the dragon says hey, don't you eat them, I'm big and I can eat you in one bite*. He stated that *the dragons, big, strong and can eat the wolf up*, an analytical response (Sipe, 1998). A transparent response (Sipe, 1998) was evidenced through Tim's natural astonishment during the reading as he thought that the little pigs

were eaten. He exclaimed, *Ohhh! Oh no*, with emphasis and empathy. Later, Tim stated with enthusiasm, *I want to be the, I want to be the brown pig*, another example of a transparent response (Sipe, 1998). Tim noticed **space** and added that **color** was also present within the illustrations.

The initial listening/viewing of Zen Shorts was slightly disrupted due to Susie's constant complaining of feeling ill. There happened to be a substitute teacher in her classroom that day and she decided to act accordingly. However, all participants continued to listen and were actively involved while listening to this picture book. Tim was especially interested in the "army" story that was described by Stillwater in this Caldecott picture book. He also remarked that he liked the story about the *mean girl* as well. After the story was read aloud by the researcher he wanted to listen to that section again. Tim was unable to detect a problem in this story during the initial listening. Tim mentioned that **color**, light, white and black (**value**) were the most observed art elements within the picture book, an analytical response (Sipe, 1998) pertaining to art elements. He also favored the monochromatic stories told by the character Stillwater in this Caldecott picture book because of his high interest in the content.

Tim's Individual Interview Responses

Five out of the six covers of the Caldecott picture books enticed Tim in wanting to view and listen to the stories. The cover of Rapunzel prompted a different perspective because Tim had the impression that this was a "girl story" due to the depiction of Rapunzel in the tower. Tim answered that the illustrations were good for all six Caldecott picture books and he was able to comment on the most noticeable elements of art within each of the distinctive books. According

to Tim, all seven elements of art were present in the picture book, Zen Shorts. **Color** was stated as one of the most noticeable art elements in three out of six books, and **lines** were mentioned as an obvious art element in four of the six picture books. **Space**, **texture**, and **value** were each mentioned singularly, one book out of each six, as the most noticeable art element. Occasionally, when asked to expound on the elements of art, Tim continued to discuss aspects of the story content instead. He did not appear to be as interested in the art elements during this particular phase of the research, the individual interview responses.

However, Tim quickly responded that the pictures were more interesting than the text, and on many occasions he would promptly reply that without pictures the story would be boring. During three out of the six Caldecott picture books, Tim reiterated that *word books are boring* and he concluded that pictures are needed the most, pictures are good without words but words are not good without pictures throughout all six picture books.

Color and **shape** were mentioned naturally as Tim observed the end pages of There Was an Old Lady Who Swallowed a Fly and as he observed the **shape** of the old lady. The **color** of the animals was also discussed as Tim glanced through this picture book. According to Tim, the **texture** was done well because *they're good drawers*. He also understood that the green strips of paper represented grass and he thought that some of the **space** was a little cramped. **Lines** on the spider web were also mentioned. During this story, Tim was able to fully articulate his thoughts concerning both the visual elements of art and his understanding of the textual story. Advanced in story comprehension, Tim was able to describe the story content well. *She's done the wrong thing... cause she should not swallowed the spider, the bird and the (unintelligible) cow. She'll have to have a doctor's surgery to get those out* (Appendix CC).

Artistic expressiveness was present in the story, The Man Who Walked Across the Towers. **Color** was abundant throughout the picture book along with expressive wisps of sketchy **color** in which Tim thought was an intentional coloring done by someone other than the artist, perhaps a child. He stated that he enjoyed the *lines and stuff* and that the **color** was good *because it has lots of colors*. Reflections of the Twin Towers were thought to *look real* according to Tim and he was also aware that the setting was New York. He referred to the concluding illustrations of the missing towers as *ghosts* and his favorite picture was this particular illustration of the *memory of the Twin Towers*. Once again, Tim was able to combine his knowledge of the visual with his understanding of the story content and was successful with both communicative forms. Throughout the viewing of and listening to this picture book, Tim was able to state what was occurring in each illustration with precision.

Deeply involved with both illustrations and story content while listening to Rapunzel, Tim reflected, *This wicked witch, she wouldn't want this garden to die cause it must of took a while to grow everything and cut everything to make a beautiful garden and the animals like it too. They want to cut and eat and like rapunzel cause they like this wicked witch's garden. Wonder if she has more rapunzel garden. Wonder if she has more---the witch has a lot of animals*. Tim then wondered about the old days and rapunzel (the herb). Later, Tim wondered what happened to the sorceress and projected that perhaps she died *unless she can live forever*. These remarks reflect evidence of advanced listening/viewing comprehension of Rapunzel as Tim responded artistically.

Descriptions of the illustrations, as well as the elements of art, were discussed throughout the individual interview of Rapunzel. Tim recognized many elements of art as he discussed and studied the illustrations. **Lines** were noticed in the hair along with hair **color** and **value**. Tim

remarked that it is a *light circle (shape) cause if you had a green piece of paper you couldn't use dark green on that and then you could put white so light will show up*. Overall, Tim noticed **color** the most as he discussed the **color** of the sorceress and stated *it's just all colored pictures*. He further commented that the pictures *must have been a lot of work* to create and that the illustrations help explain the story.

Instead of asking Tim questions after reading the entire story, Knuffle Bunny: A Cautionary Tale, the researcher decided to allow him the pleasure of talking after each two page spread because he wanted to express his thoughts immediately. Tim was the only participant who required this sort of interview format. He was extremely involved in all of the stories and I acknowledged that this was the best approach in order to allow him the opportunity of a natural response. Tim was very interested in the three pictures of Trixie's family in the beginning of the book. *There's where it first started. This is how it all started. That's at the wedding, that's when they had their baby, that's when they got their house, and there's their brand new picture, hugging with Knuffle Bunny*. He further described and explained each picture through his remarks on the content and art elements.

According to Tim, the pictures are well done in the picture book Knuffle Bunny, because *the washers and everything is like real* and the characters are not real. He easily identified the **color** of the characters and the contrasting light and dark of the background (**value**). Tim also stated that the photographs were real and the characters were not real. **Lines** were noticed on the windows and Tim could detect **space** underneath the characters when they were running to find Knuffle Bunny. Finally, Tim felt that the artist put the last illustration in a picture frame *because of the happy moment* when Trixie said her first words.

Tim was intrigued with the dragon and the yellow rose in the picture book, The Three Pigs. He mentioned the dragon and the yellow rose on three separate occasions during the individual interview. The story content was also well comprehended as Tim stated that the pictures helped him understand the story *because this pig is scared right now and he got blew out of the picture and after the last picture he said and, and the wolf ate the little, the pig up. But he really didn't eat him up, he just got blew out of the picture*. Tim also read two phrases with me as I read the story to him, displaying an obvious involvement of the story. The ending of the story was also well described. *They're going to pick up the story, back together and they come out and there's the other story*.

Involved with the textual message of the story, Tim was also aware and occupied with the illustrations as well, perhaps even more than usual. The complexity of the illustrations, along with Tim's keen perception of the art elements combined to portray his knowledge of art and pictures. **Color** and **space** were mentioned as the art elements that were incorporated in a special manner, according to Tim. He also noted how the pigs became hairy (**texture**) and **colorful** after they were blown out of the pictures. After this interview was over, Tim asked about the next story and asked if I had new clay. After replying that I did he exclaimed, *You have it in long sticks!* Tim was already anticipating and was excited about the upcoming artistic response.

Zen Shorts prompted many responses from Tim. He was especially interested in the army story within this picture book about a young man who could not go to war because of his broken leg. Tim has an extensive amount of background knowledge of the military because his father is a lead mechanic for army tanks. Later, when asked about how the illustrations assist in understanding the story, Tim revealed more insight about the army story. *It's really bad to ride an untamed horse. He can ride the horse that he had. If he doesn't, that horse is going to throw*

him off his back. It would hurt. Tim continued to mention this story for the third time: *There's where he, he's horse ran away and there he is sniffing. And there's where the son got thrown off. There's that, the neighbors. And you can see their guns right here.*

As with Tim's high interest in the army story, Tim also was intrigued by the artistic technique of this particular story. He wondered how the artist incorporated the **value** with the dark scratched parts and the simple, pale **color**. Tim enjoyed and commented on the interesting **color** of the illustrations that were painted with watercolor and also added that the illustrations were *well done*. **Texture** was depicted in the tree, which caught Tim's attention and **value** was noticed in the nighttime pictures. Furthermore, Tim stated that the mouse was made *in lines*. I asked Tim which aided him the most in reading – reading the story first, the interview after reading the story second, or reading the story a third time and making art. He immediately stated *art* and further agreed that art helped him understand the story better.

Tim's Artistic Response

The first artistic response was an interesting experience for all three first grade participants. Mixing color and working with varying types of art media was an excellent learning tool for Tim. Experimentation through mixing **color**, squishing clay, moving stars with paintbrushes, and creating art proved to provide a combination of excitement and a deepened thought process for the first grade group, an example of the role of the experience (Hoffman & Weikart, 2002). Favorite parts of the story were discussed as well as aspects concerning detail within the illustrations.

Particular enjoyment surrounding the use of clay was evident. Tim was especially enlightened with working with clay. Clay was available throughout the research study except

during the artistic response of Knuffle Bunny: A Cautionary Tale. The absence of clay created difficulty for Tim and as a result he had substantial problems creating his art. During the first artistic response to There Was an Old Lady Who Swallowed a Fly, Tim stated that he was smashing the clay as he placed it on his artwork. He exclaimed, *Mrs. Opat, I'm smushing it like car crashers!* This statement is indicative of Tim's role of the experience (Hoffman & Weikart, 2002), as he was able to manipulate the clay. Tim truly enjoyed this creative process and openly discussed his thoughts and ideas as he created his artwork.

The principles developed by Hoffman and Weikart (2002) were applicable to Tim's artistic response experience (1) the role of the experience, (2) the progression from simple to complex, (3) the quality of individuality. Through the role of the experience, Tim was able to respond to the six Caldecott Award picture books through artistic representation. Authentic usage of various art media enabled Tim the opportunity to express his thoughts through art, an alternative pathway. As observed through actual artwork, Tim progressed from simple to complex as the research advanced. He became more aware of his artistic representation and more absorbed in his focus. The third principle, the quality of individuality was also present as Tim utilized clay and vivid, bright colors throughout his artwork. Tim created artwork on his own accord and merit. He wanted to make sure that no one *was copying him* during the artistic response. Tim's artistic response experience to the award winning Caldecott literature was his palette of achievement.

Artistic Response 4.1 There Was an Old Lady Who Swallowed a Fly: Tim



Created with spontaneity and vigor, Tim enjoyed making this artwork utilizing interesting art media (Artistic Response 4.1). He was especially involved in the formation of the clay tree and the application of the **colorful** stars. He comprehended the story as he thought of the old lady and her grave while making this art response. The **color** green was also important to Tim as it was depicted in the Caldecott Medal picture book. He also announced that his picture took place at night – setting. Tim thought about *the stars and it was night when this happened*, indicative of an analytical response (Sipe, 1998). Tim’s verbal responses regarding his artistic creation as well as his product, the artistic artifact, reveal that Tim created an artistic response of **interpretation**.

He incorporated three literary elements, the old lady, the setting, and the solution within his artistic work.

Tim was innovative through his effective manner of moving and placing the stars onto the artwork (Artistic Response 4.1). He dabbed a large paintbrush in glitter glue and spread the stars around the desired areas on his artistic response. The three dimensional quality as well as the intensity of **color** is extraordinary. Tim accomplished a successful piece of artwork through the decision-making process and through his understanding of the art elements. When asked if he tried to incorporate any elements of art while he made his response he replied, *Yes, it's good.*

Discussion about the picture book, There Was an Old Lady Who Swallowed a Fly was abundant. Tim quickly announced that he was going to make the old lady and was excited about this prospect. Tim added that he noticed the **color** green and that he would have to make that as well. While concentrating on his artistic response, Tim exclaimed, *This is cool, we get to be the artist!* Through this statement, it was apparent that Tim was involved in this story and was clearly excited to be creating artwork. Tim continued to discuss what he was going to do next and that he was making a nighttime scene.

When asked what he was thinking about as he made his art, Tim replied that he thought about the stars and that it was night when it happened. He also discussed his tree, the **color**, and the birds as he continued to place glitter glue on his painting. Tim's favorite aspect of his art response was the large size. He was delighted with the outcome of his painting and exclaimed, *It is great!*

Artistic Response 4.2 The Man Who Walked Across the Towers: Tim



Utilizing mixed media once again, Tim was elated to create this response to The Man Who Walked Across the Towers (Artistic Response 4.2). He made both towers with glitter glue paint and sprinkled beads throughout. The pipe cleaners represent the cables that Phillipe used to gain access to the towers and enabled him to walk across them. Clay was also incorporated in

order to provide form and a three-dimensional quality to his artwork. Once again, Tim's artistic response was full of vitality, expression, and individuality – he accomplished the quality of individuality (Hoffman & Weikart, 2002).

While creating this response, Tim exclaimed, *I'm getting the cable ready for them. There's cable, see, three cables. There's Phillipe*. These particular statements reveal Tim's ability to comprehend the story while he made his art as well as the act of placing himself within the context of the story. This is an example of an analytical response pertaining to the story content (Sipe, 1998). When he spoke of what he was going to do next, Tim stated, *I'm going to wrap it around* (the pipe cleaner). After he said this statement, another participant told Tim that his wire looked good. Evidence of story listening/viewing comprehension was obvious through his statements and his actual artistic response of Phillipe and the Twin Towers. He depicted the daytime through his blue sky with the sun because *that's where it all started* (setting). Another detailed statement, *Phillipe has some friends carrying some stuff up to him in a crane. I put that there*, also suggests Tim's story comprehension during his artistic response, and another example of an analytic response (Sipe, 1998). The analysis of Tim's artistic response reveals that his creation was of **interpretation**. Tim depicted Phillipe, the setting, and the event in which Phillipe walked across the Twin Towers (Artistic Response 4.2).

Clearly involved with this story, Tim incorporated artistic expression through the use of the art elements as well as an intense understanding of the Twin Towers as Phillipe walked across those amazing buildings. According to Tim, he incorporated **all** of the art elements into his artistic response and thought about the story as he created his art. Evidence of the seven elements of art – line, color, texture, shape, form, space, and value are present within Tim's artistic response (4.2).

Tim was thinking of both the creation of art and the story message while he made his artwork become a reality. Tim stated that he was *thinking about the story* while he created his art. He stated that the buildings in the story helped him *draw them* and that he used all of the elements of art within his creation. Decisions were constantly made as Tim added, *Do you know what I'm going to do next? I'm going to wrap it around that and then and do you know what I'm going to do now?* Tim continuously made decisions and discussed them.

Creative and non-inhibited, the first grade participants were always contemplating interesting ideas. During discussion during this artistic response of The Man Who Walked Between the Towers, they wondered if they could meet the other participants in the second and third grade and create their artwork with them and they also asked if I could paint as well. They wanted everyone to enjoy the experience that they were having in this research. The role of the experience (Hoffman & Weikart, 2002) was evidently present for this small group. After the first grade participants commented so many times that art was tremendously fun, Tim asked me if I was going to *start quitting now if we like art better*. I reassured him that we would continue the research and that it was fine that art was so much fun for him.

When the artistic response session was almost concluded, Tim announced, *I got a great idea. Cathy, wanna do it? This is a great idea, I just thought of it*. Tim was pasting a big yellow crayon to his artwork and stated, *It's the big yellow crayon that we never use*. He was being innovative through the use of the art medium that no one ever used, the crayons.

Color was mentioned many times. Tim wanted to have dark green applied to his painting (Artistic Response 4.2). Talk of **color** continued throughout this art response. At one point I had to leave the room in order to change the water cups and the participants discussed the pee **color** of a mixed paint, while they laughed. When I returned, I noticed that Tim was getting the

crayons. I exclaimed that no one had used the crayons yet and he then responded that he was going to sharpen them; he had no intention of actually using them.

Artistic Response 4.3 Rapunzel: Tim



A striking abundance of **color** is present in Tim's captivating artistic response of Rapunzel (Artistic Response 4.3). During the initial start of his creation, Tim announced that he made it **colorful**. Mixing of **color** was also apparent in his artwork. Tim enjoyed this process and thought it was *cool*. The art element, **color**, was mentioned a multitude of times during general discussion within the small group. Tim also commented that he wanted to make the tower a golden **color** and that mixing all of the **colors** together created dark (**value**). He was elated with

this newfound discovery of color mixing. According to Tim, he incorporated both **color** and **form** within his artistic creation and stated that *art helped him understand the story better*. The role of experience (Hoffman & Weikart, 2002) was evidenced through Tim's exploratory experience with **color**, **form** and **value**.

While making this amazing display of artistic expression, Tim frequently discussed the story content (Artistic Response 4.3). He thought of the prince, the sorceress, and Rapunzel (the main characters) and further stated that he made his art *the way she (Rapunzel) looks like. My picture is at the tower, or in the middle of the forest. I'm gonna put Rapunzel in the middle of it*. He wanted to make Rapunzel a *golden girl*, examples of analytical responses (Sipe, 1998). Tim explained that he thought about the story while he created his art. Before concluding his art response Tim exclaimed, *There's Rapunzel being kept in the tower*. Discussion about what may have happened to the sorceress was also present as much speculation occurred. Obviously, Tim was highly involved with this story as his listening/viewing comprehension was elevated. Tim was immersed in the decision making process of this stunning artistic response through his comments of the story and comments about art. He effectively utilized all seven elements of art within this piece.

The analysis of the artistic response artifact reveals that Tim created artwork of **interpretation** once again. He painted Rapunzel in the tower with the environmental surroundings. This is indicative of the literary elements, character, event, and setting as well as analytical responses (Sipe, 1998).

Artistic Response 4.4 Knuffle Bunny: A Cautionary Tale: Tim



Tim also enjoyed listening and viewing the picture book, Knuffle Bunny. Soon after I read this story to them, all three participants wanted me to read it again. Tim added that *art and recess are very fun*. He was delighted in the role of experience of creating artwork (Hoffman & Weikart, 2002). Some discussion arose regarding the story message and content. However, most of the talk during the artistic response was based on the illustrations, art elements, and art in general.

Upon first glance of Tim's creation (Artistic Response 4.4), it is obvious that he experienced some frustration while he completed this scene. The art supplies were out of his favorite art medium, clay, and he was amiss when he had to use only paint and drawing supplies.

He began making the scene with great detail, including the stairs and the toy chest but later became frustrated when he applied the green paint, telling me that it looked like a *green blob*. Despite his frustration, he exclaimed that he was having more fun than the other children in his class and that it was not fair that they couldn't create the art as well – the role of the experience (Hoffman & Weikart, 2002). However, Tim was not dismayed even though his painting was not as desirable as intended. He still replied that making this art helped him understand the story better, but he was unable to explain how he incorporated the elements of art. He instead replied, *I'm making it up*.

Tim stated that he was drawing a scene, *When they were at home and they found Knuffle Bunny after that and the mom was coming upstairs. She is going to talk to her little son*. He later said that, *This scene was not in the book*, but he wanted to make this creation. Tim added, *She had a dog and the father and here's Trixie's bed. It's hooked up some window and stuff and there's the ladder and she can climb up and get into bed whenever she wants to. Knuffle Bunny's right there* (Artistic Response 4.4). Tim extended the story and was creative and imaginative despite his difficulty in making his art. Tim was attempting to achieve the quality of individuality (Hohmann & Weikart, 2002) as he extended his concept of the picture book. Later during the artistic response he accidentally spilled some water on Cathy's art and he wanted to throw his own creation away because he felt sad. I then told him that the water would dry and that we would keep his artwork. Consistent with other picture books, Tim remarked that making the art does help him understand the story better.

Artistic response analysis reveals that Tim created an artistic response of **extension**. Tim extended the event through the depiction of Trixie getting her toys by getting a ladder. Tim was being innovative through his individual creativity and did not alter the meaning of the story

through his artistic response. Instead, Tim exhibited additional and extended thoughts as he created his artwork and through the resulting artistic product.

Artistic Response 4.5 The Three Pigs: Tim



Back to the normalcy of having all art media available, Tim was overjoyed to have malleable clay once again during his artistic response of The Three Pigs (Artistic Response 4.5). The participants were also excited to have a new form of large glitter glue bottles. A castle and the dragon were made in Tim's scene. He carefully constructed the castle through the use of multiple **colors** of clay and made the dragon with paint. He wanted to make sure that the other

two participants were not copying his idea – the quality of individuality (Hoffman & Weikart, 2002). Tim also wanted to view the illustration of the dragon as he made his response.

Tim delighted in saying, *Whee whee all the way home*, which qualifies for a transparent response (Sipe, 1998), during the third listening/viewing of The Three Pigs. Tim frequently mentioned the golden rose and added that *it's probably for a princess because they mostly like roses and gold*. Later during the artistic response he added that he was making the dragon and the golden rose and he was not going to paint the three pigs (Artistic Response 4.5). Once again, Tim thought about the story as he created his artistic response. Through the incorporation of only two literary elements within his artistic response, this creation (Artistic Response 4.5) is indicative of **matching**. Tim's artistic response was primarily of the dragon and the golden rose, indicative of the literary element, character.

When the participants were near completion of their artistic response, I asked them if they made decisions while making art. Tim immediately replied that he did make decisions and later told me that he was thinking of four **colors** and he didn't know how to make something in his artwork. He then revealed that this was the *most fun* artistic response for him so far during the research – the role of the experience (Hoffman & Weikart, 2002). As an observer, the researcher could identify advancement in the understanding of artistic technique and media application (Hoffman & Weikart, 2002) in not only the first grade participants' artwork but in also the first grade participants' understanding of the elements of art and story content. Natural discussion during the artistic response of the story elements and related art elements indicate advancement in listening/viewing comprehension as the participants discussed details within the illustrations, the individual production of art, and the textual message of the story.

Artistic Response 4.6 Zen Shorts: Tim



Tim's final artistic response displays stark contrast (**value**) and distinctive three-dimensional characters from the picture book, Zen Shorts. Progression from simple to complex (Hoffman & Weikart, 2002) is evident in this artistic response as Tim captured the intricacy of Stillwater through this representation. Before making his picture, Tim requested that I turn to the illustration that displayed Stillwater wearing his robe so that he could observe Stillwater while he made his art. After Tim constructed Stillwater through the use of clay he insisted that the other two participants view his creation. He was indeed proud of the result. Tim stated that his picture is *with Stillwater and the tree. He had to climb it. He's on a branch*, indicative of an analytical response (Sipe, 1998) related to the literary elements. Tim clearly contemplated the story while he responded artistically. Analysis of the artistic response artifact reveals that Tim incorporated

Stillwater, the setting, and an event within his artistic creation, therefore classifying his artistic response as an **interpretation**.

When asked if he attempted to use any of the elements of art he responded that he tried to use **all** of them but *pretty much it's not working*. However, his final artwork does display evidence of thoughtful use of the seven elements of art. Tim made this work with organization, creativity, and careful attention and thought of the picture book. The other two participants commented to Tim that he used too much black. He responded that his scene took place at *nighttime* so that is why it is *dark* (**value**), an analytical response (Sipe, 1998) related to both literary and art elements. Once again he stated that he learned *the most* through his creation. Tim agreed that making the art in response to the picture book helped him understand the story better but was uncertain as to why and said that it was hard to explain.

Summary of Tim's Responses

Advancement in both listening/viewing comprehension and awareness in the elements of art were noticeable through the progression of this research. The artistic response sessions enabled Tim to express the picture book through the use of his own individual creativity. While creating art he spoke frequently about the story without any directional comments by the researcher, which demonstrates an advancement of listening/viewing comprehension as Tim responded and spoke about the story on his own accord. Tim's initial listening/viewing responses were consistently clear through his understanding of the characters, setting, and plot, analytical responses (Sipe, 1998). At first he did not understand the phrase *elements of art* until I explained them through the displayed poster (Appendix F-2) and then was able to comment that he noticed **color** and **shape** while viewing the story, There Was an Old Lady Who Swallowed a Fly.

However, as the research continued, Tim was able to elaborate more on his thoughts concerning the elements of art in a much fuller, more refined manner.

Tim was especially interested in the complexity of each story during both the initial listening/viewing of each Caldecott Award picture book and during the individual interviews. He made note that the pictures were more interesting to him throughout all six picture books and was able to capture the essence of the textual message of the story through his many candid remarks. Tim was deeply captivated by the story Rapunzel despite his initial reaction. He thought that this was a girl story and didn't want to read it but later became engrossed with the characters and plot of this intricate story. He talked about this story throughout the initial listening/viewing and the individual interview. Through evidence of the transcripts, Tim was perhaps the most involved participant out of all nine in regard to this particular picture book.

Color was the element of art, which Tim noticed the most throughout all six Caldecott Award picture books, during all aspects of this research. He was able to understand the specific contextual meaning of each of the seven elements but was most aware of **color**. Tim referenced the illustrations as good or very good within all six picture books and became more specific with his comments during the story The Three Pigs. He stated that the pictures displayed the characters *traveling in time* and that *the cat got spit out of the story*, evidence of analytical responses (Sipe, 1998). Tim also felt that the dragon was cool and seen in **color**. In addition, Tim summed up the story by stating, *Then they find another picture and then the wolf just took the picture all back together again and the dragon says hey, don't eat them, I'm big and I can eat you in one bite*, an analytical response (Sipe, 1998) pertaining to the story solution.

Color was also the element of art that Tim explained was used the most while he created all of his artistic responses. However, during the final picture book, Zen Shorts, Tim stated that

he tried to use **all** of the elements of art, indication of the progression from simple to complex (Hoffman & Weikart, 2002). His attempt to include all of the elements of art portrays Tim's understanding and awareness of the importance of the art elements as captured in his last artistic response of this case study. He clearly understood that it was essential to incorporate all of the elements of art in order to create an effective artistic response and work of art. Tim's artistic response artifacts reflect the quality of individuality (Hoffman & Weikart, 2002) as he sought to artistically respond to the rich Caldecott literature through his own stylistic representation.

Through Tim's artistic response representations his thoughts were revealed as he created his artwork. Four out of six artistic responses created by Tim exhibit evidence of interpretation (Artistic Responses 4.1, 4.2, 4.3, and 4.6) as Tim included at least three literary elements within his artistic creation. One artistic response (4.4) was an extension in which Tim depicted an extended event of Trixie as she retrieved her toys and one artistic response (4.5) was indicative of matching as Tim only incorporated two of the story elements within his individual creation. This analysis allows for interpretation of the complexity in which Tim articulated and designed his artistic response, which is indicative of his uninhibited thoughts of the story.

Patty: Enthusiastic, Attentive, Creative Thinker

Patty, a second grade struggling reader, was elated to become a participant in this research study as well as Imogene and Tim. Living with both her biological parents and an older brother, she has an excellent family situation. Her parents are frequently involved through school parties and are expressive through open communication between school and home. Patty's parents were also eager for her to become involved in this study. Patty never hesitated to chuckle when something was funny and able to openly discuss the Caldecott picture book with detail and

seriousness. On several occasions, Patty related particular aspects of the story to her own life and was able to expound in paragraph length about topics in which she had interest.

Especially enthusiastic about all aspects of this research, Patty often came to my room early and was always the last one of her participant group to leave. Similar to Imogene, Patty often took a lengthy time completing her art response and wanted to make sure that she did her very best work. As the research progressed, Patty repeatedly asked if we could extend the amount of books to eight or ten so that research would continue and not cease. Even this year, Patty asked if we could resume the reading and painting of picture books.

Involved in each of the six distinctive Caldecott picture books, Patty discussed her emotional connections with the story. She felt bad for the old lady in There Was an Old Lady Who Swallowed a Fly when this particular character became gravely sick from swallowing all of the animals. Later, during the artist response of this picture book, Patty said *I would love to be that old lady* when a peer participant painted a scene in which the old lady was enjoying her life. During the initial listening experience of The Man Who Walked Between the Towers, Patty thought it was sad that the towers were gone and openly stated, *Oh, if he fell*, indicative of a transparent response (Sipe, 1998) while I was reading the story. The picture book, Knuffle Bunny: A Cautionary Tale, reawakened Patty's memory of her first baby words, *giggle* or *dada*, which indicates a personal response (Sipe, 1998). Patty also felt sympathy for the wolf in The Three Pigs picture book.

Patty's Initial Listening/Viewing Experience

Attentive to every detail within the textural message and illustration, Patty was able to fully grasp the meaning of each Caldecott picture book during this beginning, introductory

listening and viewing. Characters were easily identified through the naming of them and during some responses, through numbering them. Patty understood the term, “setting” and easily gave pertinent information regarding specifics of the story setting. She identified the subway as the setting for the Man Who Walked Between the Towers and later stated *New York City*. Patty also remarked that *New York City* was also the setting for the picture book, Knuffle Bunny. Patty offered many analytical responses (Sipe, 1998) throughout the initial listening/viewing experience.

The problems and solutions/resolutions were also easily interpreted. Patty remarked that the old lady in There Was an Old Lady Who Swallowed a Fly was always *eating stuff and then she got sick and died* and that the solution was that she ate a horse and then died, indicative of an analytical response (Sipe, 1998). According to Patty, the problem and solution of The Man Who Walked Between the Towers was that the man wanted to go *across the tower, but the owner and the police officers won't let him and he feels really bad. He mostly gets what he wants and then um and then the towers are gone*, indication of an analytical response (Sipe, 1998). Patty gave a detailed description of the solution of Rapunzel while she studied the last illustration of the picture book, an analytical response (Sipe, 1998) related to the illustration viewing.

Congruent with Imogene's thoughts about the lack of a problem in Zen Shorts, Patty also felt that there was not a problem. Patty did realize that lessons were taught within the story such as good luck and bad luck. Later, during the individual interview, Patty was able to identify all of the meaningful lessons within the story. She enhanced her previous response and stated that *bad luck can turn to good luck*, an analytical interpretation (Sipe, 1998). Patty also stated *that sometimes being mad at somebody doesn't always make everything right, and sometimes you don't need to be so strict to get what you want*, during the individual interview. A personal

response (Sipe, 1998) was given as Patty discussed *bamboo* and her prior experiences with this type of plant. These detailed examples provide evidence of Patty's ability to understand the literary elements and to provided examples of aesthetic verbal responses as Patty listened/viewed the six Caldecott picture books during the research study.

Color was mentioned as the most noticeable element of art within all six award-winning picture books. Patty was intrigued by the **color** of the picture books as this particular art element was always mentioned first. Details of **color** were also given as Patty would describe and name the **colors** and discuss **value** with **color** (the **color** and **value** as pertaining to yellow/green, black/white). The last sequential picture book in this study, *Zen Shorts*, prompted Patty to say that the **color** was *very interesting*. As the research progressed, Patty became more complex in her responses regarding the elements of art.

On two occasions, Patty stated that **value** was one of the most apparent elements of art within the picture book illustrations. **Color** and **value** were mentioned collectively due to the contrasting nature of **color**. **Space** was mentioned three out of six times as a most noticeable element as well as **texture**. **Shape** was stated five times as being a most obvious element of art. Therefore, **color** and **shape** were the elements of art, which captured the attention of Patty while she encountered all six Caldecott picture books during the initial listening and viewing. An example of Patty's understanding the elements of art was presented during her initial listening/viewing of *The Three Pigs* when she was asked about the elements of art, **color**, **shape**, and **form**, *that's mostly all and well texture and I don't really know why. Color, there's a lot of it and space they really showed where they wanted it and the texture, the pigs are coming out of the little thing and it got a little weird*, an example of an analytic response (Sipe, 1998) pertaining to the art elements.

General comments on the illustrations were also noteworthy. Patty felt that the illustrations in The Man Who Walked Across the Towers were drawn like a real artist. She also distinguished between pictures that appeared real, such as the illustrations in Zen Shorts and Rapunzel, an analytical response (Sipe, 1998) pertaining to art. Patty explicitly thought that the illustrations in The Three Pigs and Knuffle Bunny were not real. Patty also stated that her favorite aspect of Rapunzel was the illustrations, *because of how the pictures are, how it tells about them*. Throughout the research, Patty commented that she enjoyed the illustrations and that they helped reveal more about the story.

Specific comments regarding the illustrations were also revealed. Patty was particularly intrigued by the artistic technique that was evident in Knuffle Bunny, an analytic response (Sipe, 1998) concerning art. She remarked during three separate occasions that the technique of the photographs mixed with the drawn aspects of the illustrations was interesting. Patty speculated that the black and white photographs were glued and that the people were drawn over them. Furthermore, Patty continued to discuss this art technique in the other two subsequent research sessions, in response to the picture book, Knuffle Bunny. Toward the end of the entire research study, Patty remarked that she knew what she was going to paint during the artistic response, an anticipatory statement. As Patty studied the illustration of Stillwater and Abbey in the tent, in the picture book, Zen Shorts, she exclaimed, *I'm already thinking of painting this page*. Next, Patty remarked that this was her favorite part of the story. The anticipation of creating her artistic response was significant, even during the initial listening/viewing.

Patty's Individual Interview Responses

All six of the Caldecott picture books enticed the reader to read the book through their frontal covers, according to Patty. Particular aspects of the cover were addressed in some instances. Patty thought that the foot depicted on the cover of The Man Who Walked Across the Towers elicited anticipatory predictions of what was to happen in the book. She reported that the drawings, contrasting with the photographs, were inviting in the story, Knuffle Bunny, and she felt that the differing **colors** of the pigs in the cover of The Three Pigs were interesting. Without hesitation, Patty also felt that all six picture books contained good illustrations. She stated, *he took a paintbrush and did it so you can see how they can do it*, an analytical response (Sipe, 1998) pertaining to art technique, when referring to the differing **colors** of the ocean, cars, and people. Patty enjoyed all of the illustrations within the six Caldecott picture books, regardless of the diversity in style.

Similar to Imogene and Tim, Patty responded that the pictures were more interesting than the written text within each selected Caldecott picture book. However, when asked which are needed the most, pictures or words, Patty stated that the words are good without pictures and that the pictures are OK without words as she glanced at There Was an Old Lady Who Swallowed a Fly. Patty added that *all books need words* when she listened to the second book in the research, The Man Who Walked Across the Towers. As the research progressed, Patty altered her perception about words and illustrations. She felt that the pictures were good without words in both picture books, Rapunzel and Zen Shorts.

Comments about artistic technique continued to surface throughout the individual interview. Patty stated that *it looks like they just took a little bird and stuck them on. Looks like they drew the little stem art and then stuck a little flower on the end*, while discussing artistic

aspects of the picture book, There Was an Old Lady Who Swallowed a Fly. She also thought that the birds, which were depicted on a particular page, looked like stickers. Patty was especially engaged and captivated by the story Rapunzel. She stated that *he used a lot of **color** and a lot of **shape** and **texture** because you just want to touch it and stuff*. Once again, Patty mentioned the interesting art technique of Knuffle Bunny. She was fond of the uniqueness of this particular picture book. During the interview of The Three Pigs, Patty mentioned that she understood that the artist used **line** and **texture** in order to illustrate the animals as either having **texture** or no **texture**. Patty was able to grasp the concept of artistic technique as well as the elements of art with insight.

When probed further regarding the most noticeable element of art within each of the award winning Caldecott picture books, Patty discerned that she noticed **texture** and **color** as major elements of art in five out of six books. **Shape** was mentioned for half of the books, **line** was stated once as well as **space**. **Form** was thought to be highly noticeable in two of the picture books. Furthermore, Patty stated **all** seven elements of art to be prevalent in the picture book Rapunzel. This is interesting because Patty continuously mentioned that Rapunzel was her favorite story.

Immediately, Patty was able to identify and understand the elements of art within the picture book, There Was an Old Lady Who Swallowed a Fly. She stated that the **form** made *it look real* while she noticed the many differing **colors** and **shapes**. Patty then commented on the *squiggly* **lines** that were drawn in The Man Who Walked Across the Towers and stated that she didn't notice those particular **lines** previously. According to Patty, the **value** was dark in some instances, in order to make the scene appear darker. She then said, *I would be so scared to do*

that, when discussing how Phillipe walked across the Twin Towers. Later, Patty continued to speak of the **color**, **lines**, and **shapes** of the people and the buildings.

The picture book, Rapunzel, contained a tremendous amount of detail within the illustrations. Patty made frequent remarks about these interesting aspects and also stated that she enjoyed the illustrations as a result of this immense detail. Patty said, *This picture really captures your eye. There's a lot of plants and a waterfall and there's a lot of life in it.* Patty also commented that she saw all of the art elements in this specific picture of the garden. Patty noticed the **texture** of the rapunzel in the garden and remarked, *You just want to touch the rapunzel and stuff* and further commented that she understood why Rapunzel's name was Rapunzel. **Texture** was noticed in Rapunzel's hair and Patty was also amazed with the **shapes** in the design of the tower. Patty thought that the prince's and Rapunzel's faces were **colorful** and she also commented on the **form** and **shape** of the sorceress.

Patty stated that the illustrator used a lot of **color** and **texture** within the pictures of Knuffle Bunny: A Cautionary Tale. Even though **space** was not mentioned as frequently as some of the other elements of art, Patty was quick to observe that a man was drawn *off the page*. Patty revealed that she could detect certain qualities of Trixie, the main character, through the elements of art. During one particular scene, Trixie's eyes were gray and that looked weird to Patty, and during another occasion, Trixie's eyes were of a smaller **shape** and her face was pointed down. These depictions indicated that Trixie was not content, according to Patty. Later, Patty reiterated that she noticed much **color**, **shape** (within the humans), **space**, and **form**, *form cause like the house and trees back here and the little rails.*

According to Patty, the most apparent element of art was **texture**, within the illustrations in the picture book, The Three Pigs. This element was executed with careful detail within the

pigs' fur. Patty was quick to discover the **texture** and **non-texture** of the pigs as they were *coming out of the pictures*. Patty referenced this knowledge as she stated that the artist used **line** and **texture** in order to accomplish this feature.

During the interview of Zen Shorts, Patty discussed her thoughts about the elements of art and other pertinent information with expression. First, she described Stillwater through the use of the elements of art (**shape** and **color**): *A round panda, a round head, pointy nose, round ears, long arms... and some black on his arms and legs*. Further, Stillwater's position in the tent was explained. Patty thought he appeared smaller because he was sitting down. Similar to Imogene, Patty also preferred the **colorful** illustrations to those with only one **color** and black in this particular story. Paper **texture** was also noticed as Patty stated, *it looks like he used a certain kind of paper because you see the dots or something in here and it is smooth though, so it goes to blue and light blue and then it goes to dark and stuff and then to white* (**value**). Patty, as well as other participants, was keenly aware of the special **textured** paper.

Patty discussed aspects of the story, Zen Shorts, with detail and with relation to her future artistic response. Patty explained that her favorite picture was when Abbey and Stillwater were sitting in the tent, sharing stories, and painting. She expressed, *Stywater has the cake and Addie is sitting there with her shoes off and they're like talking to each other and stuff like that. And, Stillwater is looking at the cake and saying what a beautiful cake it is and that, and it looks like she made it herself and he's gonna tell her a story*. Patty then remarked that she wanted to paint this picture during her artistic response for the second time as this was also stated during Patty's initial listening/viewing. Patty obviously gave thought to her upcoming artistic response and had great anticipation for this creation.

Patty's Artistic Response

Full attention was always given to the picture book and her artistic response. Comparable to Imogene, Patty often concentrated and was deep in thought while she was engaged in making her masterpiece. The other second grade participants in her small group appeared to talk more excessively than Patty. Patty delighted in hearing the story for the third time as well as discussing various aspects of the story. After each Caldecott picture book was read for the final time, Patty was able to provide even more insightful information and questions regarding the story and illustrations, especially as the research study progressed.

During the first two stories, There Was an Old Lady Who Swallowed a Fly and The Man Who Walked Between the Towers, Patty was more reserved and did not offer a substantial amount of conversation except during the direct interview during the artistic response segment of the research. However, during the artistic response for the third picture book in this study, Rapunzel, Patty discussed a myriad amount of information. She reflected about mixing **color** with another participant and during one particular instance mentioned that another participant's **color** concoction did not look pleasing (it was a muddy brown color). Patty also asked if she could dip her brush into the paint jar if she was using the same **color**.

Artistic Response 4.7 There Was an Old Lady Who Swallowed a Fly: Patty



Patty commented that she felt *good* about her picture. This first artistic response inspired by the Caldecott picture book, There Was an Old Lady Who Swallowed a Fly, demonstrates Patty's enthusiasm for simplicity, vivid **color** and vitality (Artistic Response 4.7). Patty thought about making flowers with clay and the grass, sun and clouds, which involved her role of the experience (Hoffman & Weikart, 2002). The illustrations in the picture book assisted her because

she could *see how it could be like*. **Color** and **shape** were the most important, included elements of art. Patty commented that she thinks that mostly every picture should have **shape**. This depiction (Artistic Response 4.7) is a simple representation of the story as Patty began the first artistic response utilizing simplistic artistic media and technique (Hoffman & Weikart, 2002).

When asked to tell about her picture she said, *graveyard people are bringing flowers* and that she chose to draw this scene because it was her favorite part of the story. This statement further indicates Patty's particular interest in the story and her ability to think more deeply about the story while she created her art. As Patty created her artistic response she was clearly thinking of the story. Elements of the story were present in this artistic response as Patty's scene reflects the characters, setting, and solution (Artistic response 4.7). This artistic response is indicative of **interpretation** as Patty included three literary elements within her expressive artwork. A majority of this artistic session was spent concentrating on the creation of artwork through the elements of art as well as thoughts of the story through discussion of the story elements.

Artistic Response 4.8 The Man Who Walked Between the Towers: Patty



Patty stated, *I'm trying to draw the Twin Towers, there are the Towers and then I drew the **line** across....so you can see like walking across the Towers.* When asked to express what she was thinking while creating her artwork, Patty replied, *About the Twin Towers, or whatever they're called, and him walking across them.* This response is analytical (Sipe, 1998) as Patty

reflected about the literary elements while she created her artwork. Patty also stated that she was going to learn about the sea gulls and to see how they live so she could draw them (Artistic Response 4.8). She was thinking about the story elements and also the elements of art as she created this picture. These particular statements reveal Patty's enhanced listening/viewing comprehension of the story, The Man Who Walked Between the Towers as she reflected about the story and even suggested that she wanted to learn more about sea gulls. Through the actual participation of this artistic response, Patty was able to express her thoughts about the story in pictorial form. Evidence of **interpretation** of the Caldecott picture book was apparent through Patty's inclusion of three literary elements in this artistic response.

She remarked that she thought about the **value** but felt unsuccessful. I explained to her that she did include some lights and darks in her art response, and that she was indeed successful in her application of **value**. Patty also stated that she focused on **color** and **shape** as she made her creation (Artistic Response 4.8). Later, Patty said that she also used **texture** by **coloring the Towers really good so you just want to touch it**. Concentration of both story content and the elements of art were evidenced through her artistic product. Patty added that her artistic creation helped her to *imagine what you could draw*. Slight advancement of artistic complexity (Hoffman & Weikart, 2002) was apparent in this artistic response (4.8) compared to artistic response (4.7) through the demonstration of pictorial placement and artistic expression.

Toward the end of the artistic response of the picture book, The Man Who Walked Between the Towers, the participants admitted that the art creation was the most fun during research and that they enjoy *art and touching it* – evidence of the role of the experience (Hoffman & Weikart, 2002). When asked if they paint in second grade they all said no. As an active observer, the lack of art experience was obvious as well as the enthusiasm of artistic

expression in all of the three, second grade participants. They were overjoyed with the inclusion of unique art media that were interesting to touch and enjoy visually such as clay, beads, glitter glue and vivid **colored** paints – the role of the experience (Hoffman & Weikart, 2002).

Artistic Response 4.9 Rapunzel: Patty



While painting this scene (Artistic Response 4.9), Patty asked if it was okay to dip her brush in the same **color** if she was only using that **color** and then she wanted to know where the beads were. She chose to draw this particular scene because *it's a happy scene and stuff and it's because of they have the two kids and they're all together, all together*. Her remarks are evidence of an analytical response (Sipe, 1998) as Patty thought of the solution to the story. Patty was

delighted with the happy ever aspect of this story and her enthusiasm is easily identified in this work of art. Once again, Patty's artistic response is indicative of **interpretation** as she incorporated three literary elements – character, setting, solution, within her artistic creation. The role of the experience was especially observable as Patty created this artistic response (4.9). She concentrated deeply as she made this artwork yet was eager and enthusiastic as she applied the paint and beads.

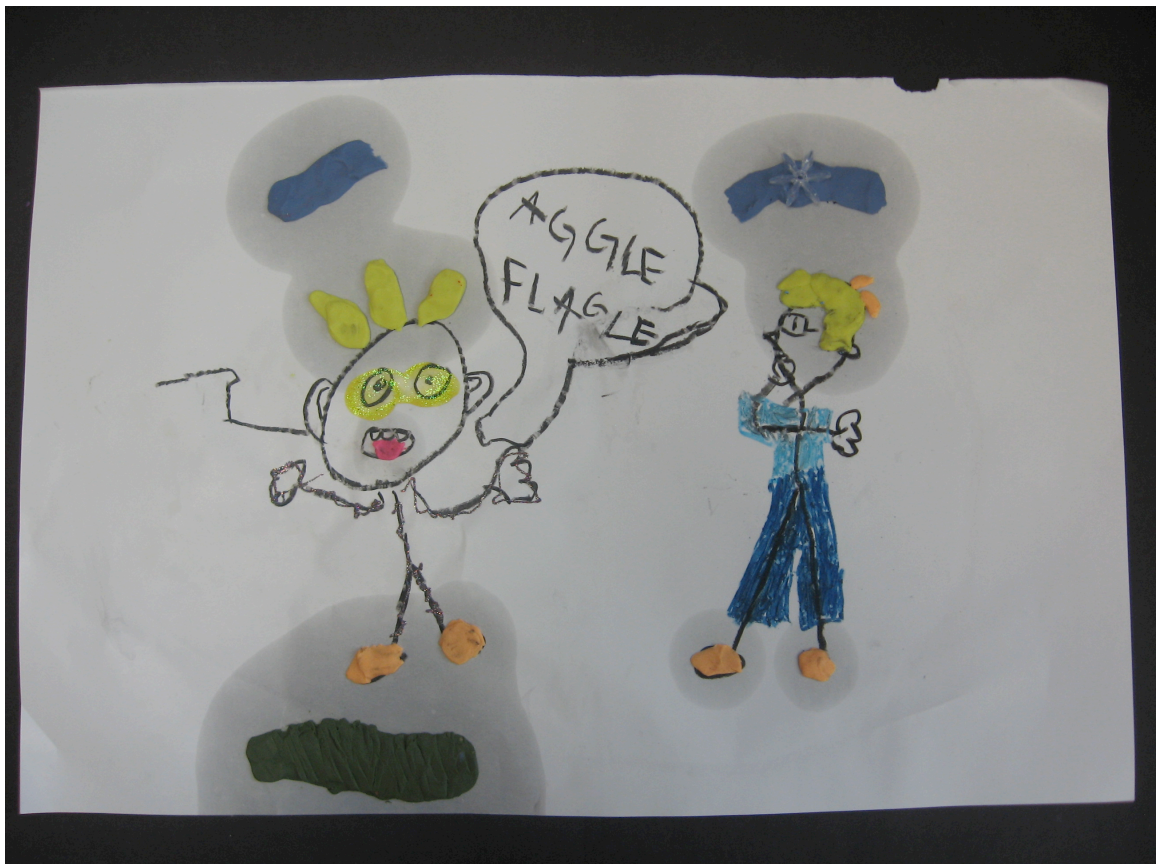
According to Patty, she incorporated **color**, **shape**, and **form** in her picture. She then added, *space and texture, but not very much texture*. Patty also stated that art helps her understand the story better *because then you can see what it (the story) would look like when you draw it*. At first, Patty felt that her picture was not successful but then during the art response of Zen Shorts (Artistic Response 4.12), Patty admitted that she favored her art response of Rapunzel (Artistic Response 4.9) more than any other artwork. She enjoyed her artwork because the Rapunzel picture book was her favorite out of the six Caldecott picture books that were included in this research.

This picture depicts extraordinary usage of **color** along with an interesting composition of **space** and detail (Artistic Response 4.9). **Texture** was included through the use of the beads. **Shape** was given to the people and the bridge/wall in which they are leaning against. As Patty progressed through the research she became keen in her understanding of the elements of art as well as in her comprehension of the story – progression from simple to complex (Hoffman & Weikart, 2002). She spoke more freely about the story and was not inhibited to experiment with **color**, **shape**, **space**, **texture**, and the painting of people.

Discussion also emerged concerning the story elements. In particular, thoughts about the sorceress in the story were pondered. One participant wondered if the sorceress was a boy or girl

and Patty immediately answered *it's a girl*. All of the participants in the second grade group were especially interested in the scary appearance of the sorceress. At times they even made zombie sounds, evidence of performance responses (Sipe, 1998). Patty was very involved during the artistic process and was also cognizant of how the other two participants were working on their artwork. Once again, Patty secretly admitted that her favorite story was Rapunzel. Patty created an artistic response that was individualistic (Hoffman & Weikart, 2002) of her own interpretation of the Caldecott Medal picture book, Rapunzel.

Artistic Response 4.10 Knuffle Bunny: A Cautionary Tale: Patty



Patty chose to illustrate this scene because *it's kinda funny* (Artistic Response 4.10). Her artistic response depicts the *little girl is going aggle flaggle, klabaggle because she knows that um she forgot something*, indicative of an analytical response (Sipe, 1998) referring to the story elements. She originally decided to draw the laundry scenario but changed her mind. While creating this artistic response she thought *a lot about the people and how to draw*. This artistic response (4.10) portrays **interpretation** as Patty included characters, an event, and the story problem.

Patty also exclaimed that the illustrations in the picture book helped her to draw the glasses and she wanted to make the *number of hairs* on Trixie's head accurately. This artistic response (4.10) captures the listening/viewing comprehension of Patty as she meticulously created the characters utilizing cartoon style, similar to the Caldecott picture book, and incorporated the words aggle flaggle appropriately. Patty was the only participant that responded to Knuffle Bunny through the incorporation of a cartoon style, which is evidence of the quality of individuality (Hoffman & Weikart, 2002).

Consistent with other artistic responses, Patty stated that her application of one of the elements of art was not working properly. She felt that the **color** wasn't correct. Therefore, Patty used chalk and drew the shirt in order to compensate for her difficulty in **color**. Later, Patty responded that she incorporated **value** in addition to **color** while she created her artwork. Understanding the artistic media in this view displays evidence of artistic advancement and complexity as Patty progressed in this case study (Hoffman & Weikart, 2002).

The participants once again openly stated how they enjoyed the artistic response activity – the role of the experience (Hoffman & Weikart, 2002). One participant in particular thanked me for selecting him for the research. He exclaimed, *I'm just thinking about the fun that we're*

having. It's fun making art – the role of the experience (Hoffman & Weikart, 2002). He later admitted that he thinks of the story while he creates his art and he makes decisions. Patty and the other participant were in agreement with his statements. Immediately after this revelation he asked me if he could have something that can press down really hard. He was being innovative and decisive about the artistic media application and his artistic response for this story.

All elements of art are evidenced in Patty's completed artwork. Even though she stated that she focused mainly on **color** and **value**; **line**, **space**, **shape**, **texture**, and **form** are all present. Patty's usage of **space** was well executed as well as the detail of **line**. Patty chose to include the words aggle, flaggle, which was fitting especially since all of the participants enjoyed repeating Trixie's, the main character's, words. Evidence of artistic advancement (Hoffman & Weikart, 2002) is evidenced within this artistic response (4.10) as Patty replicated the story with accuracy.

Artistic Response 4.11 The Three Pigs: Patty



Line, shape and color were the major elements of art incorporated into this artwork, according to Patty (Artistic Response 4.11). Once again, Patty suggested that the illustrations helped her visually. She said that they help her to *see what it looks like so I can put rocks by the river and stuff like that*. Making the art, in general, helped Patty *to see what it would look like in my own way* – the quality of individuality (Hoffman & Weikart, 2002). Patty reiterated this phrase frequently and strongly felt that the art creation furthered her understanding of the story.

The scene depicted captures Patty's interest in the pig, the house, a river, and the background. Patty chose to create this scene because of the background (Artistic Response 4.11).

This artistic response is indicative of **interpretation** as Patty included three story elements – character, setting, and event. She appeared to marvel at the illustrations in the picture book, which contained a large amount of white **space**. Once again, Patty appeared to concentrate deeply as she created her artwork. She gave excellent consideration to both artistic achievement through the art elements and story comprehension through listening and viewing. Consequently, her artistic creation and her understanding of the story were superb – evidence of the progression from simple to complex (Hoffman & Weikart, 2002).

Detail in this artistic response is phenomenal, especially for a second grade student with no artistic background. As a matter of fact, the second grade teacher remarked to me, before my research took place, that no one in her class was an artist. This particular rendition (Artistic Response 4.11) contradicts the classroom teacher's observation because this artwork was accomplished with creativity, excellent usage of all of the elements of art, and with decisive consideration. Given the fact that this was a natural, qualitative study, each participant did not receive any art instruction whatsoever from the researcher. Patty was able to excel in creativity through her own experience and enthusiasm for each Caldecott picture book. The mixture and placement of **color** is spectacular and without a doubt extraordinary.

The progression of knowledge regarding both the story content and artistic components were evidenced through dialogue and artwork performance. Patty commented that her artistic response (4.11) of The Three Pigs was the *best picture* that she had ever made. This is indeed a truly amazing remark and comment. Patty also reiterated that the illustrations help her to *see what it looks like*. She felt that it was important to study the illustrations and then to let the pictures assist her in visualizing what she was creating. Making art was important to Patty as she stated that art helps her *to see what it would look like in my own way*. The role of experience

(Hoffman & Weikart, 2002) was instrumental to Patty as she contemplated both story elements and the elements of art. Patty was thus more able to conceptualize the picture book story through the making of her artistic response as she applied her knowledge of the picture book and created a work of art with authenticity as she reported that she was actually *making the story*.

Artistic Response 4.12 Zen Shorts: Patty



Throughout the initial listening and the individual interview, Patty revealed that she enjoyed the illustration of the characters, Stillwater and Abbey, as they were in the tent telling stories. Patty stated, *I'm drawing them inside the tent and I want to draw the tent over them so*

that you can see inside (Artistic Response 4.12). Patty captured her insightful observation of these characters within her artistic response. This particular creation reveals Patty's keen understanding of the characters, setting, and this event in the story, evidence of **interpretation**. Excellent viewing/listening comprehension was once again portrayed.

The illustrations in the picture book assisted Patty with **color** and the placement of **color**. Patty viewed this particular scene as illustrated in Zen Shorts with scrutiny and perception. Patty voiced that she incorporated **form**, **texture**, **space**, and **color** as she created this masterpiece (Artistic Response 4.12). Other elements of art were utilized with integrity as well. **Shape**, **texture**, and **line**, were also accomplished with success.

This artistic response is perhaps the most complicated and eye catching artwork of all – evidence of the progression from simple to complex (Hoffman & Weikart, 2002). Patty repeated the color scheme of the picture book, Zen Shorts with style. She blended the **colors** green, blue and purple and thus created an expressive, eye pleasing artistic creation with the appearance of **texture**. The role of the experience (Hoffman & Weikart, 2002) became explorative for Patty. She stated, *Look what I'm doing. I'm turning it purple and green-like*. She enjoyed the mixture of **colors** and the glitter glue especially. Patty then exclaimed how *good* she was at making her art and that this was the best artwork that she had ever done because now she knows how to paint. This comment reveals Patty's quality of individuality (Hoffman & Weikart, 2002). The essence of artistic awareness and outstanding viewing/listening comprehension merged and is evidenced through this accomplished artistic response (4.12).

More experimentation with **color** occurred during the last book, Zen Shorts. Talk about **color** was abundant through the mixing of **color** and thought about where to place **color** in accordance with the illustrations. Talk of the story also persisted throughout the reading and

artistic creation. Both participants discussed aspects of the story such as the detail given within the stories told by Stillwater in this picture book. While talking about art, both participants agreed that art helped in the understanding of the picture book and that more art should be accomplished in school. Patty further remarked, *I can see it (the story) like as I would say it, so I can see it in my own artwork*. Toward the completion of Patty's artwork, she exclaimed, *Jeez! Oh, oh, uh! I'm good, I'm good, I'm good!* She was clearly proud of her accomplished masterpiece.

Summary of Patty's Responses

Similar to both Imogene and Tim, Patty was adept at answering questions regarding the story elements as well as the elements of art during both initial listening/viewing and the individual interview component of each Caldecott Award picture book. Patty's responses were primarily analytical (Sipe, 1998) due to her keen knowledge of the literary elements and her awareness of art through the art elements. Patty was highly attentive and involved throughout all six picture books, with Rapunzel as her most favorite of this study. Slightly sensitive to her perspective, she whispered to me which story was her favorite so that the other two male participants would not know. Patty was not only insightful in regard to her responses and knowledge, she was also keenly aware of the other two participants during the initial listening/viewing and the artistic response. She often made constructive comments about the work of her peers and was also considerate.

The area in which Patty shone was through the artistic response. Patty also explained a multitude of times that she regarded the artistic response as an excellent learning tool because

she was able to obtain an enhanced understanding of the story because when she made the art she was actually *making the story*. Motivation to complete the artistic activity was also highly regarded – Patty delighted in the role of the experience (Hoffman & Weikart, 2002). Patty tended to take her time in order to make her masterpiece the most effective possible. As the study progressed, the complexity of Patty’s art is visibly present (Hoffman & Weikart, 2002). Similar to Imogene, Patty was able to construct her artwork with effective use of her working plane (**space**) and also incorporated the elements of art successfully. **Color** vitality was evident throughout all of her work, but detail through **line**, **color**, and **shape** were clearly advanced as the research continued.

Specifically, Patty’s artistic response of both The Three Pigs (4.11), and Zen Shorts (4.12), display vitality through **color**, **shape**, **line**, **texture**, **form**, **value**, and **space**. The effectiveness of these two artistic responses (4.11 and 4.12) in particular is outstanding. These depictions were created with meticulous care and thought as well as individuality (Hoffman & Weikart, 2002). Patty was able to make decisions as she created her artwork, and as a result, made exceptional artistic responses through utilizing the elements of art and story knowledge. An advancement of both artistic technique and the incorporation of the elements of art are present as the research progressed (Hoffman & Weikart, 2002). Also, evidence of story listening/viewing comprehension was accomplished because Patty successfully incorporated at least three literary elements within all six of her artistic responses, reflecting interpretation.

Ultimately, success throughout all of the artistic responses was clearly evident through the artwork created by Patty. She replicated scenes from each of the Caldecott picture books and was able to thoroughly discuss each artistic creation. Through the artistic response of the story, Patty was able to articulate her expressive, communicative responses in an alternative pathway.

She was able to capture the essence of each of the Caldecott picture books through artistic expression and her verbal responses.

Steve: Imaginative, Optimistic, Eager

Steve, a second grade boy, was an eager and energetic participant in this study. He was often the first student to come to my room for the research activities and frequently asked me in the hallway if we could paint soon. If another group were in my room at the time, Steve would ask if he could remain in my reading room and wait patiently. He was outwardly and inwardly elated to engage in all aspects of listening to the picture books as they were read aloud. Steve particularly enjoyed participation in the artistic response component of the research.

Light blond hair and light blue eyes complemented Steve's pale skin color. Similar to the other participants, Steve always wore comfortable clothing and athletic shoes. He told me on occasion that his sweatshirts were special to him and that he didn't want to get them dirty. Optimism was always present as well as cooperation and respect in regard to Steve's behavior. He was talkative yet considerate of others as he shared his opinions candidly. Steve enjoyed the discussion of the picture books through the initial listening, the individual interview, and during the artistic response.

Steve resides with his biological mother and stepfather, an older brother and a younger sister. During the third listening/viewing of Knuffle Bunny, Steve remarked that his sister often spoke in a babbling manner, similar to Trixie in this picture book. Steve made many life connections to each picture book throughout this study, evidence of personal responses (Sipe, 1998). During the artistic response to The Man Who Walked Between the Towers, Steve commented that he actually attempted to walk across a rope while he was at his home because of

the influence of this particular story. Steve is a character of adventure and experimentation. Not only did he make several remarks concerning physical activities, he also enjoyed the experimentation of working with differing artistic media and the mixture of pigment.

Steve's Initial Listening/Viewing Experience

Knowledge of the characters was evident through Steve's responses. He commented mostly that they were *awesome* and *cool*. The sorceress in the story Rapunzel perhaps impacted Steve the most because he felt that she was a *scary, wrinkly* old lady who looked like a *zombie*, basic responses yet classified as analytical (Sipe, 1998). Steve extended his intrigue of the sorceress through his artistic response in which he painted her. The setting as well as sequential events that occurred in the story were also well understood, after Steve understood what the term "setting" meant. Similar to Tim and Imogene, Steve was not able to fully understand the problem within the Zen Shorts picture book. However, Steve was able to capture the essential understanding of the stories that Stillwater told in this particular picture book and could recall detail well, examples of analytical response (Sipe, 1998).

Color was mentioned as the most noticeable element of art during five out of the six picture books during Steve's responses. **Form** and **space** were mentioned specifically three times as additional, most obvious art elements and **texture** and **shape** were specifically stated during two of the small group responses. Steve commented that he noticed **all** of the elements of art while viewing the Knuffle Bunny picture book. While discussing There Was an Old Lady Who Swallowed a Fly, Steve mentioned the *flat color*, which was very observant, an analytical response (Sipe, 1998) related to the art elements. He then stated that *the weirdest part is that*

you're gonna have to dig a big grave. She won't be able to fit in a skinny coffin. This particular statement was representative of an analytical response (Sipe, 1998) pertaining to art.

Steve enjoyed the differing illustrative representation of each of the distinctive picture books, as he made specific, artistic remarks regarding each Caldecott book. He felt that the illustrations were *really, really good* in The Man Who Walked Between the Towers and he wanted to study the illustrations of Rapunzel several times. He believed that the background pictures in the story, Knuffle Bunny: A Cautionary Tale looked like *old times*, an analytical response (Sipe, 1998) and he projected and anticipated that creating a painting for The Three Pigs story could be a challenge. After reading Zen Shorts, Steve decided that this was one of his favorite stories and he discussed the contents of this story more than any other book. A transparent response (Sipe, 1998) concluded Steve's thoughts, *I imagine I could be that kid and stand and just go by!* Steve actually placed himself within the story.

Initially, after listening/viewing of the first story, There Was an Old Lady Who Swallowed a Fly, Steve was not sure what the story element, *solution*, meant. After I clarified this term for him he was able to identify the solution. He clearly understood the terminology concerning the characters, setting and problem. According to Steve, the problem was *when she* (the old lady) *swallowed it* and he felt that the setting was *crazy*. Steve commented that he really liked the part where *the old lady swallows stuff and gets fatter and fatter*, representative of analytical responses (Sipe, 1998).

The elements of art were easily understood and identified within this picture book. Steve stated that **value** is *on the sky where it goes on the ground and it goes white and then it hits the ground*, an analytical response (Sipe, 1998) pertaining to art. Steve also noted that he thought that the **shapes** were *kinda weird* as he pointed to the multiple **shapes** on the old lady's dress.

Discussion before the picture book, The Man Who Walked Between the Towers was interesting because the children assumed that the depiction of the feet walking across the line belonged to a woman. After reading the title of the story they thought that the feet belonged to a man. Steve stated that *they are special shoes*. Steve noticed the Statue of Liberty and recalled a show on the Discovery channel in which a person touched the feet of the Statue of Liberty, indicative of an intertextual response (Sipe, 1998). Many other comments were also made while I read this book to the second grade participants. They were obviously interested in both content and the illustrations.

Steve felt that the characters were *really cool* once again. He later replied that the name of the city should have been mentioned (for the setting) and could not identify a problem for this particular story. This time Steve understood the meaning of the solution and stated, *They talk about where they used to be* – the Twin Towers in New York, an analytical response (Sipe, 1998). Steve enjoyed the **colorful** illustrations and the detail involved. Steve noticed various amounts of **space**, between the buildings and around the objects/characters, *a lot of form*, many **shapes**, *a little bit of color*, and some **lines**, an analytical response (Sipe, 1998) pertaining to the elements of art. Steve believed that the illustrations were *really, really good*.

Steve thought that the characters were intriguing, especially the sorceress, in the picture book, Rapunzel. He believed that the sorceress, the old lady, *was messed up*. He also felt that the garden scene was captivating while the setting was discussed. Steve enjoyed the painted art medium of this picture book. Steve looked over the pictures several times and appeared to study them. The problem and solution of the story were easily understood and Steve commented that he thought that the ending was *cheesy*. However, he did remark that he liked this book and that his favorite scene was of the garden.

Texture, color, shape and line were the four elements of art that Steve noticed most in Rapunzel. He commented that he noticed a lot of the **color** green. Steve applied his knowledge of the art elements to the garden scene: *The form, the line, the line on the trees and the waterfall and the lines because um the lizard is like spraying water out of it's mouth and it's going around and just going back up and it just keeps on going*, an analytical response (Sipe, 1998) pertaining to the elements of art. Steve was highly engaged in the artistic aspects and illustrative details of this picture book.

While listening/viewing the picture book, Knuffle Bunny, Patty discussed the artistic technique of the story, which prompted Steve to discuss his thoughts as well. *They probably cut it out and then like glued it on there and made it stay and stick and smooth and then made it on there with the book*, an artistic technique example that was analytical (Sipe, 1998). Tommy thought that they (the artists) *drew the little guys over them* – the photographs.

Once again, Steve thought that the characters were *cool* and that the setting was *cool* as well. He thought the buildings in the background were old apartments, an analytical response (Sipe, 1998). The ending of the story in which Trixie hugs Knuffle Bunny was Steve's favorite part and scene. Steve stated that his favorite illustration was *when the father was carrying the baby like this. He's like, "where's Knuffle Bunny?" He was all shocked by his head shocks*, an analytical response (Sipe, 1998) pertaining to the illustrations. He claimed to notice **form** and **color** the most while observing the illustrations.

Thumbs up, awesome because the pigs make the houses is what Steve said about the characters in The Three Little Pigs. The setting and problem of this story was also easily understood. All participants remarked that the characters were *going out of the story*. While listening to this story, Steve immediately commented, *This story will be hard to paint*. Steve was

already anticipating, projecting and planning his artistic response. **Color** and **space** were the two most noticeable elements of art according to Steve in this picture book. Steve also said that **all** of the elements of art were present. Steve felt that the pictures were *really awesome* because of the *drawing, the coloring*. This comment represents an analytical response (Sipe, 1998) pertaining to the art elements.

Tommy moved after the completion of the previous picture book, The Three Pigs. During the initial listening of Zen Shorts, only Patty and Steve were present. Steve was deeply involved in the discussion of this book, prior to the reading, during the reading, and after listening to the entire story. Dialogue concerning bamboo was prolonged because of life experiences in dealing with bamboo. A personal response (Sipe, 1998) occurred when Steve announced, *My uncle has a huge, huge bamboo and he had a jaguar call and you just blew it*. Art media was also a highlighted topic in which Steve wondered what type of **coloring** was used and then he remembered watercolor when I mentioned the word, “watercolor.” He also observed the bumps, which were present within the illustrations due to the **textured** paper, an analytical response (Sipe, 1998) indicative of the elements of art.

Steve discussed the characters during this story more than he had the previous five books of this research. He commented that Stillwater was *fat* and *he’s cool* and that he *noticed all three kids*, analytical responses (Sipe, 1998). Steve also understood the setting but was not quite able to pinpoint a problem in this picture book. Steve noticed **texture** the most out of all the elements of art because *I could actually feel the painting*, an analytical response (Sipe, 1998) related to art. **Space** was also mentioned as well as the water, as Steve referred to the **color** of the watercolor. Steve stated that this was one of his two favorite books during this research and that his favorite scene was when the boy was lying down on Stillwater.

Steve's Individual Interview Responses

According to Steve, five of the six Caldecott picture books had frontal covers that enticed him to read the story. He commented that the cover of There Was an Old Lady Who Swallowed a Fly was not appealing because *she's ugly*. Knuffle Bunny and Zen Shorts prompted the most discussion concerning the book covers. Steve liked Knuffle Bunny's cover *cause it looks like the old stuff and then it looks like they just glued it back on with the old stuff*. Comments about Zen Shorts were, *It's pretty cool like how they put like a tree on the side you couldn't see and there are real, real flowers on the top and see the tiny little...* Steve was aware of the unusual placement of the tree as it extended beyond the picture plane. He was becoming more involved in the artistic elements as the study progressed.

Steve thought that the illustrations were good in five out of the six Caldecott award-winning picture books. The exception was There Was an Old Lady Who Swallowed a Fly because he felt that more illustrations were needed. Steve noticed **all** of the elements of art in Zen Shorts when asked which art elements were noticed. **Line** was mentioned three times and both **color** and **space** were mentioned twice. **Texture**, **value** and **shape** were mentioned once. Steve commented that a lot of them are noticed in There Was an Old Lady Who Swallowed a Fly.

According to Steve, the pictures were more interesting than the words in all of the six Caldecott picture books. Steve believed that both words and pictures were needed during the individual interview of the first four books. In contrast, he decided that the words were not good without pictures, but the pictures would be good without words while he responded to the last two books of the research, The Three Pigs and Zen Shorts. Steve was becoming more aware of the artistic attributes in the illustrations of these picture books as the research advanced.

Steve was able to adequately explain the various elements of art after listening to the story, There Was an Old Lady Who Swallowed a Fly for the second time. He stated *I really like the **color**. It has like a light into dark (value)* and could also identify the realistic depiction of **form**. The pictures looked *real*, according to Steve, *because they look shiny and then the birds look real*. **Texture** was mentioned in relation to his observation of the Hershey candy bar which was in the scene and the milk, *very cool because you can feel flowers and cheese, Hershey's, and the cow and you can feel butter and then sour cream*.

Steve was also able to explain the illustrations in excellent detail. *Um, they are going all wicked and then the animals, well the dog's crying and the cow and the spider is hanging upside down and the cat's there still has that smile*. Steve made several other remarks concerning the animals. *The animals are just standing there and then dropping down. You can really look at them*. He studied the detailed illustrations well and also commented on the **shape** that was actually cut out of the old lady's stomach in order to illustrate the increasing number of animals inside her stomach.

Color, lines, value, texture, space, and shape were mentioned as Steve commented about the illustrations in the picture book, The Man Who Walked Across the Towers. He noticed many **colors** on the flames and balls that the man was juggling, the **colors** of the towers and the boats. Steve also noticed many **lines** on the towers and the Statue of Liberty. He could also describe the difference between the night scene and the day scene, therefore understanding **value**.

The pictures assisted Steve in the understanding of how Phillipe could walk across the Twin Towers. He was especially captivated by the illustration in which Phillipe was *lying down on the rope. He looks cool lying there*. Once again, Steve felt that the illustrations were

interesting and well done *because they did a lot of cool things. He drew people looking up.*

Opening the flap within the picture book in order to create an extended, larger picture was an enjoyment for Steve.

Right away, while responding to Rapunzel during the individual interview, Steve stated that he noticed **color** and thought that *there was a lot of it*. **Lines** were also mentioned as being *everywhere around the castle*. Steve was aware of the immense **value** associated with the forest scene and thought that it *looked creepy cause it's all dark, it's light and it gets darker*. **Texture** was noticed through the greenery of the trees and leaves and an abundance of the green **color**. Steve commented that he felt like he could *touch* the illustrations (**texture**).

Although, through observation, Steve is not as interested in Rapunzel as he was the other picture books during this research, he was still intrigued by the creepy rendering of the sorceress by stating that she looked *evil and is evil and she's freaky*, and was keen in his understanding of the elements of art. Steve was not very fond of the story content and later told me that the scene of Rapunzel and the prince, in which they were embracing, looked *cheesy*. At the end of the interview, Steve did remark that he still *liked* this book.

The picture book, Knuffle Bunny: A Cautionary Tale, captured Steve's attention. He was first impressed by the black and white background on the cover of the book and reflected that the cover *looks like the old stuff*. Steve was captivated by the appearance of the old times and mentioned this concept two times during this individual interview. **Value** was evident through the white house and the dark surroundings according to Steve. Space was also highly recognizable by Steve. He noticed much **space** around the illustrations and **texture** on the gates.

The eyes of Trixie, the main character, were also noticeably large. Steve mentioned that Trixie was sad and her big **shaped** eyes were an indication of her sadness. Trixie's gray eyes

(**color**) were also noticed as Trixie became mad due to the loss of her Knuffle Bunny. Steve understood that the largeness of the pictures perhaps indicated the feeling of worry. Steve was able to capture the emotions of the characters through the elements of art in the illustrations of this picture book. Upon the conclusion of this interview, Steve revealed that this was his favorite book in this research study.

Through observation of the Caldecott Medal, Steve immediately stated that he wanted to read the story, The Three Pigs, because of *the gold thing with it*. Upon viewing and listening to this story for the second time during the individual interview, Steve stated that he remembered the golden rose and then noticed something new, that *the dragon has his hands around a big bucket of soup*. He was more aware of the scrambled letters and that the pig was holding up the “e.” Steve was also keen to the detail of the pigs’ faces during this second reading. On another occasion, he mentioned once again that *I didn’t even see that picture there*.

Steve remarked on the **space** surrounding the pigs while they were in the airplane and that there wasn’t much **space** when the dragon was crowding them in the brick house. Later, Steve pointed to the **texture** on the pigs’ fur when I asked him about **texture**. **Lines** were noticed throughout the illustrations, especially on the wood of the stick house. **Value** was mentioned as Steve commented on the lights and darks within the illustrations and also stated that the black and white indicated a time of long ago. Steve was able to understand all of the elements of art and discuss the illustrations in great detail. Once again, he commented that this was one of his favorite books in this research study.

It was evident that Steve discussed the picture book, Zen Shorts, to the greatest extent of all the books involved in this research. He was immediately deep in thought in regard to the cover of the book. *It’s pretty cool like how they put like a tree on the side you couldn’t see and*

there are real, real flowers on the top and see the tiny little (unintelligible) going on top of the houses and I notice that the houses don't look like that in China and it wouldn't be possible that a panda bear could do that, or right like that, and balance. Steve now understood that this was a fictitious story and could comprehend that Stillwater told stories of the past and in Steve's words, *of long ago, a long time ago.*

The vivacious **colors** of the watercolor were of high interest to Steve. He remarked about the sky, *pretty cool and hardly you can ever get that color, um uh, anywhere and what do I notice for the watercolor? That I actually see the paper and I can actually see it.* Steve later added that he enjoyed working with this type of paper himself. More discussion of **color** followed as Steve mentioned the **color** yellow and that his grandfather doesn't particularly enjoy houses painted in the **color** yellow. Blue shadows that were depicted in the illustrations also caught Steve's attention. He thought that they *did light blue and kinda touched it.* The multiple scenes of the swimming pool prompted Steve to state that they learned about action in science. Steve also commented on the **shape** of the large tree and discussed in great detail many of the illustrations.

Despite his acknowledgement of **color** and his perceptive understanding of **color** towards the end of the interview, Steve revealed that he enjoyed the black and white illustrations the most *because you have imagination.* Steve obviously enjoyed the aspect of imagination as he discussed each illustration in depth and wonderment. He ended the interview by admitting that this story, Zen Shorts, and Knuffle Bunny tie for first place in the ranking of his favorite books.

Advanced responses were indicated as Steve became more perceptive to detail and the elements of art as the research progressed. Steve brought his life experiences to the research as he remembered specific comments made by the people in his life as well as the recollection of

past learning and viewing experiences. A common theme pertinent to Steve was his reiterating comments about *the old times*. He was intrigued with the value and contrast of pictures and this was reflected through his numerous references to the past. The amount of data increased as each individual response advanced. Steve began this research with few comments as he responded to There Was an Old Lady Who Swallowed a Fly, and ended the individual interview, with the story, Zen Shorts, with a wealth of information and comments.

Steve's Artistic Response

The thought process of Steve also advanced through the progression of each artistic response – the progression from simple to complex (Hoffman & Weikart, 2002). During the first story, There Was an Old Lady Who Swallowed a Fly, Steve commented that he didn't know what he was thinking about as he painted his response. However, the following stories reveal that Steve was able to distinctly recite that he was thinking of a particular character, about the scenery, or other aspects of the story. Steve was able to easily identify the elements of art, which he incorporated into each artistic response and also enjoyed working with various art media and paper.

The expression of how art enhanced Steve's understanding of the story was also revealed through his insightful comments concerning his artistic response. In the beginning stages of this research, Steve was unable to express how art increased his understanding of the story, but during the artistic response of The Three Pigs, Steve identified how art helped him, *so I can see what I need to see so I can see what it would look like in my own way*. Steve added that he made decisions, *I make my decisions is where, what I make, what **color**, is on – if I make a scene and when I need to use it (**color**)*. The role of the experience (Hoffman & Weikart, 2002) was

instrumental to Steve as he made decisions and experimented with various art media as he created his artistic responses.

Artistic Response 4.13 There Was an Old Lady Who Swallowed a Fly: Steve



Steve's first artistic response is an example of expressive style and symmetrical balance (Artistic Response 4.13). He wanted to utilize a black background similar to the background in the story, There Was an Old Lady Who Swallowed a Fly. This scene depicts the tombstone of the old lady as well as the eye that was originally placed on the tombstone in the last scene of the picture book. Thinking that this scene was the most interesting in this picture book, Steve wanted to recreate the scene because of the unusual eye on the tombstone. Vibrant **color** and **value** are

evident through the bright green grass and the stark white and black distinction. Steve commented that he used *lines, color, zig-zag lines and stuff*. Steve incorporated many different types of art media such as paint, glitter glue, and pom-poms in order to complete his artistic response. He was involved in the role of experience (Hoffman & Weikart, 2002).

Listening/viewing comprehension and extended thoughts concerning the story were apparent through his artistic response. During this initial artistic response, Steve was not able to explain his thoughts while he created this artwork as he replied, *Crazy, I don't know*. However, he continuously discussed the story, such as the story element setting, and pointed to the objects of his interest such as the grass, dirt, and tombstone, while he painted his art, evidence of an analytical response (Sipe, 1998). Steve incorporated the character, setting, and solution within his artistic response, indicative of **interpretation**.

Steve's comments during the artistic response of There Was an Old Lady Who Swallowed a Fly were limited. He discussed art in general and how he painted in daycare. He also made comments about "blendy" pens, pens that are similar to markers but they change **color**. The art element **color** was discussed often as well as glue. Later, he said that his painting was *crazy* and that he made a *crazy lady*. Through Steve's limited knowledge of art and the story, it is apparent that his initial artistic response (4.13) was simplistic (Hoffman & Weikart, 2002).

Artistic Response 4.14 The Man Who Walked Between the Towers: Steve



During this second artistic response (4.14), Steve revealed that he wanted to paint the water with many **colors** just as the illustrator had done. Because this is a naturalistic, qualitative study, I observed and did not comment as Steve enthusiastically dumped all of the paint **colors** into one bowl and proceeded to mix them all together. Due to the lack of painting instruction, Steve dumped all of the paint colors into one Styrofoam bowl and proceeded to mix the colors together in response to the multiple **colors** in The Man Who Walked Between the Towers. At first glance, the brown, muddy **color** was slightly overwhelming. However, Steve was proud of his “mixed” **color** and felt that his artistic response was successful. Other **colors** were also added, which contrasted the rather dull brown **color**. The addition of beads and pipe cleaners

created more interest and **texture** to his work. Steve commented that he created this scene because it had a lot of light to it (**value**). The role of experience (Hoffman & Weikart, 2002) allowed for Steve's experimentation with the mixing of pigment. He had learned through the natural exploration of paints. His lack of painting experience was evidenced through the muddy color (Artistic Response 4.14) and hence, simplistic artistic knowledge (Hoffman & Weikart, 2002). Furthermore, Steve was still developing his individualistic artistic style (Hoffman & Weikart, 2002) due to his lack of artistic experience.

Reading comprehension was evident as Steve created his artistic response. He stated that he was thinking about *where is Phillipe* while he painted, indicative of an analytical response (Sipe, 1998) pertaining to the literary elements. Thoughts about the Twin Towers were also present as Steve stated that he thought about the towers and also made string right next to them. While creating this piece, Steve discussed daring acts that he previously attempted, indicative of personal responses (Sipe, 1998). Steve was clearly thinking of related life experiences and the story, The Man Who Walked Between the Towers, while he was engaged in his artistic creation. Surrounding thoughts of the story elements, the elements of art, and life experiences were abundant. Three literary elements – character, setting, event, were incorporated into this artistic response (4.14), which signifies **interpretation**.

Steve commented that he thought about the Twin Towers as he made his painting. He stated that he was making *string right next to em*. He added that he was thinking about Phillipe and *where he was*. Both Steve and Tommy discussed life experiences in which they balanced on a rope. Steve admitted that he actually tied a rope to his house on the trampoline and walked across the rope, in response to this particular story. In essence, this story prompted Steve to experiment with balancing!

Artistic Response 4.15 Rapunzel: Steve



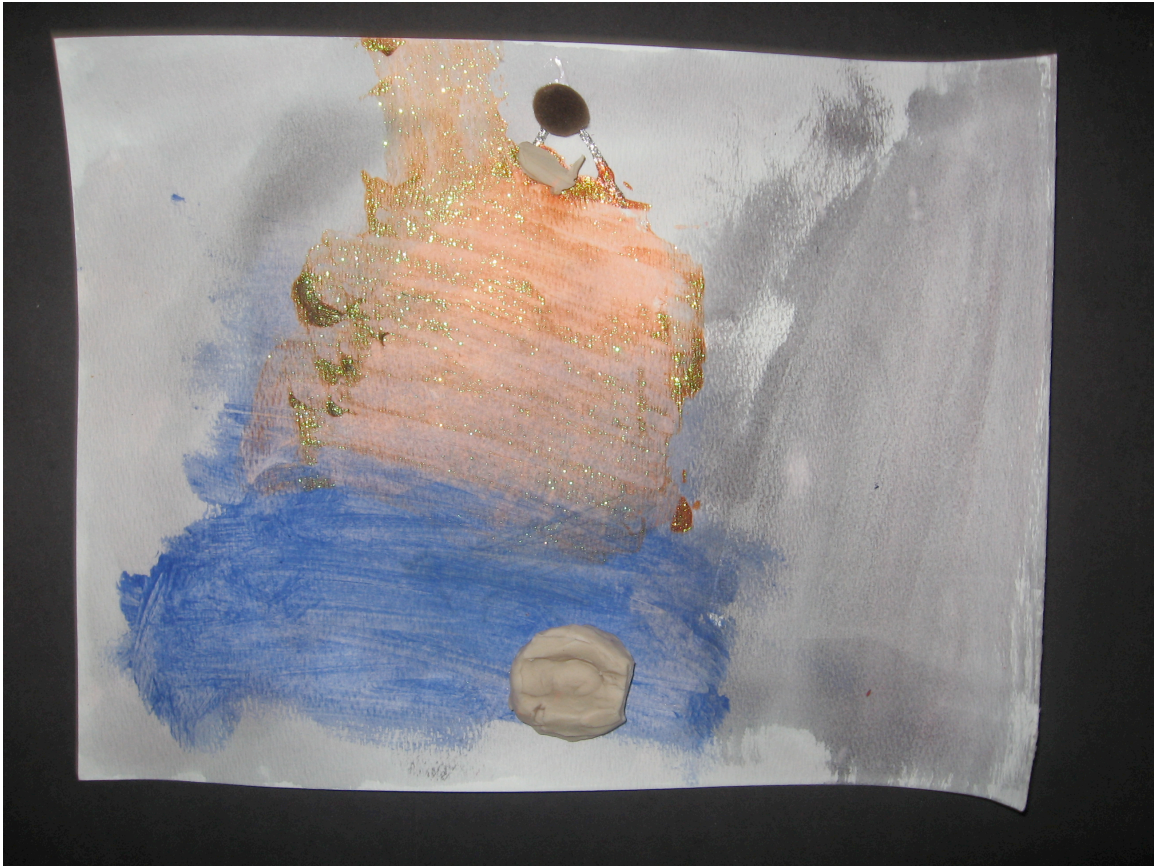
This particular artistic response (4.15) of the picture book, Rapunzel, commands immediate attention. The bold **colors** and the focal point of the black circular **shaped** object have an incredible impact. Steve wanted to use the watercolor paper for this response because he was intrigued by the **texture**. Steve claimed that he incorporated **texture**, **space**, **color**, **value**, and **form** while he created his artwork but it is obvious that **shape** and some **line** are also present. According to Steve, he utilized these specific elements of art because he *liked them*. Steve used paint and pastels, along with a plastic fork for mixing his **colors**. He was clearly intrigued with the role of the experience (Hoffman & Weikart, 2002). Discussion concerning the mixing of

colors and the prior experience of making the muddy brown **color** occurred. Steve opted to use more true **colors** while making this dominant response.

Once again, Steve concentrated on the picture book while he created his artistic response (4.15). When asked about his thoughts while he was working he replied, *The sorceress is right in front of me*. He later added that he wanted *to poke the sorceress' eyes out with a brush*, evidence of a transparent response (Sipe, 1998). Steve was impacted by the evil, wicked sorceress and expressed his feelings verbally and through this powerful work of art. Enhanced reading comprehension and an extension of authentic, life experience and learning was accomplished through Steve's participation in this artistic response. Steve felt that making art assisted him in understanding the story better but could not explain this phenomenon. He stated that *it is too complicated*. This artistic response (4. 15) portrays **matching** as Steve only incorporated the literary element, character within his creation.

Steve decided to paint the sorceress from Rapunzel because she was scary, but first wanted to know if she was a boy or a girl. While talk was directed toward thoughts of the sorceress, the three participants made zombie sounds, evidence of performance responses (Sipe, 1998) because she was *so scary*. As the story Rapunzel was read, Steve also commented that it was *mean* to carry off the baby. He was engaged in the story as well as in his artistic response as he concentrated deeply and frequently discussed his artistic work.

Artistic Response 4.16 Knuffle Bunny: A Cautionary Tale: Steve



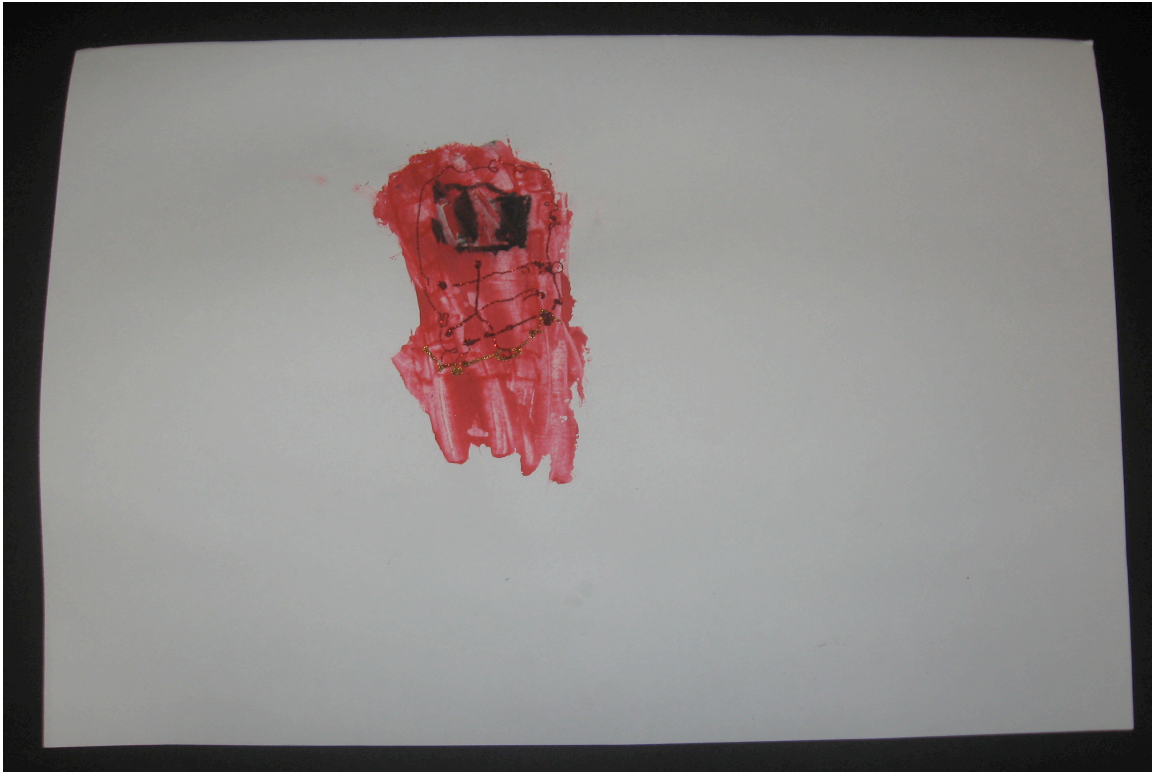
The striking **color** and design of this artistic response (4.16) is also a blatant display of creative impact. Steve's artistic, individualistic style (Hoffman & Weikart, 2002) was progressing. Steve made the picture frame resembling the last illustration in the picture book, Knuffle Bunny: A Cautionary Tale. I made a photocopy of this scene specifically for Steve due to his request so that he could observe this illustration with attentiveness. Steve recalled that he used **color**, **shapes**, **all** of the art elements. Steve specifically discussed his gray **color** that he was using. Again, Steve used a plastic fork in order to mix paint and later needed an object to press the clay down on his paper, the role of the experience (Hoffman & Weikart, 2002). He decided to use a glue stick and exclaimed that he was a *genius* when the application worked correctly.

Decision-making skills were evident as Steve created his artwork, which is an indication of the progression from simple to complex (Hoffman & Weikart, 2002).

Not only is the picture frame depicted, as representational of the actual picture book, Steve also remarked that he thought about the laundromat – setting, while creating his artistic response (4.16). He said that he thought about *the gods flowing with laundry* and that he was making a little puddle of water. Steve was very interested in this story and referred to the picture book as a *movie* while he was working on his artistic response. Once again, Steve commented that he was able to better understand the story as he made his art response but was unable to explain why. This particular artistic response represents **matching** as Steve depicted the solution in which Trixie's picture was taken by her daddy.

Knuffle Bunny was one of Steve's favorite picture books of this research study. He was so involved with this story that he called it a *movie* and spent most of his time working on his artistic response (4.16). Steve wanted to closely inspect the last illustration of this story so that he could duplicate it for his artistic response so I photocopied this particular illustration for him. Steve jokingly said that he wasn't concentrating. Steve told me what he was doing sequentially, thereby announcing his decisions. When asked which elements of art he was incorporating, Steve stated **color, shapes, all** of them and that he was *thinking about the laundromat* as he made his art, indicative of an analytical response (Sipe, 1998).

Artistic Response 4.17 The Three Pigs: Steve



Steve decided to create this artistic response (4.17) utilizing immense **space** surrounding the red brick house. He stated that he left the **space** white similar to the story, The Three Pigs. According to Steve, he used **value**, **space**, **all** of the elements of art *I basically used **all** of them*. Once again, Steve's quality of individuality (Hoffman & Weikart, 2002) is evidenced within this artistic creation through the immediate impact and expressive movement of paint.

While discussing his picture, he stated that he thought of the *background in real life* as he made his art. Steve portrayed the setting within his artistic creation, indicative of **matching**. Until this artistic response, Steve had been stating that art helped him understand the story but was unable to explain his revelation. During this artistic response, Steve became more advanced in his understanding of how the creation of art enhances his viewing/listening comprehension as

he explained that *I have a picture in my mind so then I draw it. Yes, that's a good way to put it.*

He was finally able to clarify his thoughts concerning how art was an enhancement to his listening/viewing comprehension. Another participant, Tommy, remarked that art helped him show how the book would be in *real life* and Steve agreed, *Me too! Oh man!*

As previously accomplished, Steve used a plastic fork to mix his paint **colors** – the role of the experience (Hoffman & Weikart, 2002), while completing his artistic response to The Three Pigs (Artistic Response 4.17). Steve thought about the *background in real life*, evidence of an analytical response (Sipe, 1998), within this story as he created his art and left white **space** surrounding the red brick house in order to duplicate the white **space** in the actual picture book. Much talk surrounded the art element, **color**, as the participants discussed specific **colors**. Steve commented that he used **value**, **space**, **all** of the art elements and repeated himself by stating, *I basically used **all** of them*. Steve felt successful in his endeavor to create his unique artistic response.

Artistic Response 4.18 Zen Shorts: Steve



The artistic response to Zen Shorts (4.18) is perhaps the most representational of all six created by Steve during this research study. He carefully rendered Stillwater with great detail, **color**, and **shape** and also painted a delicate umbrella within the white background. This artistic response clearly illustrates Steve's advancement of artistic technique and complexity and also exemplifies his quality of individuality (Hoffman & Weikart, 2002). During each listening/viewing of the Caldecott Award literature Steve mentioned the *umbrella*. The fascination of the umbrella was also evident in his artwork (4.18). Steve was inspired by the illustration in the picture book, which depicts Stillwater in a tent with Addie. This artistic response is evidence of **interpretation** as Steve incorporated character, setting, and event within

his creation. Both Steve and Patty decided to further inspect this particular illustration in the story and wanted me to leave the book open to this picture. The essence of listening/viewing comprehension was captured through this highly detailed, representational artistic response as well as the rich dialogue involving aspects of the story content.

Much talk about aspects of art and decision-making continued while Steve was working on his masterpiece. He stated, *Oh, I thought it would look more fancy if I put the grass there than just plain white, like the story of The Three Little Pigs, so I really didn't want to do that. Now I will put sky blue.* Steve was becoming more advanced and complex in his thinking of art (Hoffman & Weikart, 2002). According to Steve, he incorporated **color**, **lines**, and **shape** within his picture (Artistic Response 4.18).

Much discussion involving **color**, the mixing of **color** and decision-making concerning placement of **color** and objects occurred as the participants created their artistic response. Steve was elated with his advancement in the area of mixing paints – advancement in the role of the experience (Hoffman & Weikart, 2002), *you know if you put this two together and that **color** makes a beautiful **color**. Makes about the **color** like, like I don't know, but I know it looks good.* Steve used a plastic fork to mix his paint – the role of the experience (Hoffman & Weikart, 2002). **Color** exploration regarding the mixing of green and red to make brown was interesting to Steve. The mixing of paint during this artistic response is an amazing contrast to the muddy brown **color** that Steve created during his artistic response of The Man Who Walked Between the Towers (Artistic Response 4. 14). Steve was delighted with the outcome of his artistic response and exclaimed that this was his favorite art response as well as his favorite book. *This is the most goodest painting I have ever done.*

There was much discussion about the story. While I read the story once again to the participants, Steve responded analytically (Sipe, 1998), *Oh, I kinda get it because his uncle is, gives, gives the raccoon something and Stillwater is just like, his uncle like, is it your birthday?* Both participants wanted the book to be left open to the illustration in which Stillwater was sitting in the tent. Talk also occurred about the stories within this picture book. Steve mentioned that the girl just needed to lift up her robe and then cross the water. Problem solving was evident as well as story involvement. Steve admitted that he felt that the art was the most important aspect of his understanding of the stories and he feels that more art is needed in school.

Summary of Steve's Responses

The onset of this research revealed the limited knowledge that Steve had regarding the story elements as well as the elements of art. When first asked simple questions about the characters and setting Steve gave basic responses and did not quite know what the term *setting* meant. After explanation, he was able to explain the setting and characters, indicative of analytical responses (Sipe, 1998). During the last few picture books of the research he became more advanced through his more detailed responses and comments about the story. The initial viewing/listening of each Caldecott picture book elicited direct responses that were pertinent to both the story elements and elements of art. Steve was able to identify these relevant concepts of the Caldecott picture books. However, during the artistic response Steve was able to apply his knowledge of the elements of art and continuously thought of the story as he created his work of art.

Steve's final artistic response (4.18) as well as the later interview and other verbal responses indicated a pronounced advancement in the area of listening/viewing comprehension,

artistic expression, and the usage of the elements of art. **Color** continued to be a strong theme in which Steve had a prominent interest. Initially, Steve was unaware of specific story element terminology such as the solution of the story and did not express his thoughts elaborately but was instead prone to simple discussion. Steve's understanding of artistic media such as the mixture of paint was also limited.

Through continued exploration of paint, the elements of art and detailed discussion of the Caldecott picture books, Steve became noticeably improved in both listening/viewing comprehension and artistic expression/ability – the progression from simple to complex (Hoffman & Weikart, 2002). The amount of verbal responses given by Steve also increased as he elaborated on his thoughts of personal experiences, the content of the story, and the making of art – the role of the experience (Hoffman & Weikart, 2002). Furthermore, Steve was highly motivated in the area of reading and art and felt extremely successful with the effectiveness of his work. At the end of this case study, during the artistic response of Zen Shorts (4.18), he exclaimed that this was the *best work of art* that he had *ever* created. Steve was developing the quality of individuality as he appreciated his own unique talent (Hoffman & Weikart, 2002).

Steve incorporated many aspects of the elements of art throughout all six of his artistic responses. Towards the end of the research, he claimed to have utilized **all** of the elements of art. Detailed discussion concerning the story content was also evident as Steve made several comments regarding each picture book, especially during the last three books: Knuffle Bunny (4.16), The Three Pigs (4.17), and Zen Shorts (4.18). Steve was successful in his comprehension of the picture books and well accomplished in his artistic responses. Through the progression of the research it was apparent that Steve had a deeper understanding (comprehension) of the stories

as evidenced through his discussion of the stories as well as the detailed, expressive, and well-designed artistic responses.

Imogene: Reserved, Respectful, Articulate

Imogene, a third grade student, was excited to be able to participate in the research study. After the permission slips were sent home, Imogene's mother was the only parent that contacted me for additional information concerning the research. She was slightly apprehensive about the nature of the research. However, upon gathering more information, Imogene's mother was enthusiastic for her daughter to participate. Imogene's mother also remarked that Imogene enjoys reading and art in general.

Quite reserved and respectful, Imogene never spoke out of turn and always gave consideration to her peers as well as to me, the researcher. Imogene spoke in complete sentences and knew how to express herself through her words in an articulate fashion. She was able to concentrate at the task at hand and was also cognizant of the speech of the other participants within the small group setting. Spending an appropriate amount of time was one successful characteristic exhibited by Imogene. She often commented that she wanted to take her time in order to do her best and make it right.

Through open dialogue, I learned that Imogene cared for and loved animals, especially her cats. She would often talk about her cats within context of the selected picture book. Imogene could relate within a personal realm to certain aspects of the written message and illustrations, especially if animals were involved in the story. She even commented that it is possible that people may be friends with animals, *Like she shares friendship with her cats*, during the listening/viewing and interview of the Caldecott picture book, Zen Shorts. Imogene commented

that friendship was the overall message of that particular story. Other stories included depictions of a cat or cats, such as Rapunzel, The Three Pigs, and There Was an Old Lady Who Swallowed a Fly. Imogene was keen to observe the cat renderings, as well as discussing her experiences with them, which further alerted the researcher to her fondness of cats.

Despite Imogene's reserved quality, she openly displayed an eagerness to participate in all aspects of the research. Especially attentive, Imogene listened eagerly to the story as I read the award winning Caldecott picture book for the first time, during the small group, initial reading. Imogene would cautiously mutter her thoughts and impressions while the other two participants would openly express themselves. Imogene was respectful and did not interrupt anyone during the oral reading of the story or during any interview or dialogue.

Imogene's Initial Reading Experience

The listening comprehension of Imogene was superb. During the initial reading of each story, Imogene was able to accurately recall information regarding the characters, the setting, events, problem and resolution of each of the six Caldecott picture books after she was able to understand what the literary terms represented. The only confusion that surfaced was the problem of the story Zen Shorts. Other participants also experienced this difficulty since the problem was not clear and simple. At first, Imogene did not quite understand the term "setting." I explained that it is where and when the story happens. On occasion she would ask if she could look through the illustrative contents once again in order to state the resolution, or ending of the story. Imogene was perceptive to how the characters looked most of all. She would either comment that they were *real* or that they were *drawn*, an example of analytical responses (Sipe,

1998) pertaining to the illustrations. Later, she admitted that she preferred picture books that depicted the characters in a *realistic* manner.

Another important aspect to Imogene's understanding of the story was her ability to detect the elements of art within each pictorial illustration. Imogene mentioned the elements of art without prompting on three separate occasions. While listening/viewing the picture book, There Was an Old Lady Who Swallowed a Fly, she noticed the interesting **shapes**, the *squares* on the old lady's dress and the great, bold **colors** of the illustrations, analytical responses (Sipe, 1998) pertaining to art. Imogene was aware that the black made the other **colors** stand out. During this first listening/viewing of the first research book, Imogene did refer to the elements of art poster (Appendix J) in order to discuss them more precisely.

While listening/viewing the story, The Man Who Walked Between the Towers, Imogene made references to many different remembrances. She thought of a man in the news who had walked in the sky without anything *holding him up* and she also thought of the *King Kong* movie, both responses were intertextual (Sipe, 1998). Understanding of the story and major problem was evident as Imogene stated, *That this man walks across this two like humongous towers, he could fall off of them and, and it is illegal for him to do it but he did it anyways*, an analytical response (Sipe, 1998).

Imogene was interested in the concept that the illustrations were drawn but the artist made them look *kinda real*, indicative of an analytical response (Sipe, 1998) pertaining to the art. She made many comments about the artistic renderings and **coloring** of the pictures of this picture book. According to Imogene, she noticed **shape** (squares) and the **value** the most within the illustrations. Imogene made references to the light and the dark (**value**) of the illustrations, art-related analytical responses (Sipe, 1998).

When asked about the characters in the picture book, Rapunzel, Imogene announced that they looked *real*, that *they're pictured like real people*. She immediately understood the setting, problem and solution of this story as well, analytical responses (Sipe, 1998). Imogene continued stating that her favorite part was when Rapunzel and the prince found each other and were together. **Color** and **texture** were noted to be the elements of art that were most present, according to Imogene. Imogene continued, *Texture just makes you want to feel it cause like everything looks good. Whoever painted this did really, really good*, an analytical response (Sipe, 1998) pertaining to the art elements.

Once again Imogene commented about the quality of *real* in respect to the characters in the picture book, Knuffle Bunny. On this occasion she remarked that the characters did not look *real*. She promptly stated that their noses appeared *too short*, their eyes were *too red*, and their mouths were *big*, analytical responses (Sipe, 1998) pertaining to art. Imogene noticed that the background looked *real*. Imogene indicated that **shape** was the most noticeable element of art because of all of the circles on the faces, the eyes, and the buttons, analytical responses (Sipe, 1998) pertaining to the art elements.

Immediately Imogene commented that she thought one of the pigs was a *girl* in the picture book, The Three Pigs. Imogene was the first participant in her small group to make speculations as to what happened to the pigs. She at first thought that they were blown to *heaven* and then later decided that they were *squished* out of the pictures, indicative of analytic responses (Sipe, 1998). Imogene also decided that the characters did not look real but at the end of the interview she also noted the **texture** on the backs of the pigs and stated, *It looks like you can reach out and touch them*, an analytical response (Sipe, 1998) referring to the elements of art. The element of art that was most apparent according to Imogene was **shape** but she also

noticed **color**, **form**, **value**, **texture**, and **space**. The setting, problem, and solution of this particular story were easily identified.

Many references were made regarding the panda's size in the picture book, Zen Shorts. Imogene also discussed how the characters appeared *real* in this story, an analytical response (Sipe, 1998) pertaining to the illustrations. The setting and solution were easily understood but the problem was not identifiable. Imogene felt that there was not a problem in the story. She stated that she noticed *a lot* of the elements of art and that the illustrations looked *real*, an analytical response (Sipe, 1998) referring to the elements of art. **Color** was the most obvious element of art according to Imogene and **value** was also apparent through the lights and darks.

Imogene's Individual Interview Responses

Five out of the six selected Caldecott Award picture books were considered to have effective covers according to Imogene. The cover of the picture book, Knuffle Bunny, *was still interesting, but just a little bit*, as stated by Imogene. Once again, five out of six books contained good illustrations with the exception of Knuffle Bunny, which Imogene felt that the pictures *looked kind of good*. Congruent with Imogene's perception to the elements of art during the initial, small-group listening/viewing, she mentioned **color** and **shape** as the most noticeable elements overall throughout each individual interview.

While discussing There Was an Old Lady Who Swallowed a Fly, Imogene stated that the illustrations were so effective that she *wants to be there like the characters*. Imogene remarked that the **colors** were well accomplished in this picture book and that the black made the other **colors stand out**. Differing **shapes** were easily observed and Imogene noticed how the **shape** turned into an animal with the cut out die-cut of the picture book. Imogene stated, *The entire*

*story was fun to read and it had lots of animals, **texture**, and **color**.* When asked to make a general comment about the story, Imogene responded that it was *creative and it had like, it was funny, but the problem in the story was that she died cause she ate a horse and all the other animals that live on the farm.*

Throughout the interview Imogene made numerous comments regarding the elements of art and details concerning this story. When asked about **line** for example, she remarked, *like this one, so the bottom of the dress, the side of the dress, the part where the arms come out, um, the **lines** on her hat and those **lines** in the grass, and those **lines** (on the bird cage) so the birds won't get out.* Imogene was able to identify and explain **all** seven elements of art during the individual interview of this story.

Once again, Imogene repeated that she thought that the illustrations within the picture book, The Man Who Walked Between the Towers, were *really good* due to the *real*, depicted characters. During a specific response regarding the illustrations, Imogene discussed **all** seven elements of art except **space**, which was discussed during a later statement. Imogene was apparently involved during this story. Many other noteworthy remarks were made regarding the elements of art while discussing The Man Who Walked Across the Towers. Imogene stated that she noticed the mixed **colors** in the sky which made it look real and the **texture**, *It feels like it's going to be rough, would be rough, and it feels like it's like clouds right here and it feels soft. It would be like soft.* While discussing the last illustration in The Man Who Walked Across the Towers, Imogene projected that the towers were gone, *that's just a vision.* She noticed the straight **lines** of the towers as they intersected with the clouds and stated that one of the towers looked higher. Involved with understanding the elements of art, Imogene added that she heard in math class that straight **lines** do not stop.

She immersed herself in the story as she described the actions of Phillippe, *He's thinking I have to dress up like one of those people who work at the Twin Towers, I'll bring some, I'll look like I'll bring some equipment up there and then I will, when it gets too, when everyone gone away from the Twin Towers I'll walk across.* Similar to There Was an Old Lady Who Swallowed a Fly, Imogene mentioned **all** seven elements of art throughout her responses during the individual interview of The Man Who Walked Between the Towers.

Imogene was immediately drawn to the picture book, Rapunzel due to the romantic qualities of the prince and princess. She commented, *I like princess books, especially when they feel, look like they're real.* The long hair of Rapunzel also provoked remembrances of a television show in which people would cut their long hair in order to help cancer victims. Many other comments were made throughout the interview in reference to the story content and elements of art. Imogene wondered about the name of Rapunzel's mother and felt that the couple was glad to be able to have a child. She also wondered why the herb was called *rapunzel* and if it was indeed *real*. Imogene also conjectured that perhaps after Rapunzel and the prince were reunited they might be able to find her parents. More detail was also noticed during this second viewing/listening to Rapunzel. Imogene was interested in all of the small animals as well as the main characters.

Imogene articulated her understanding of the elements of art through her numerous, accurate responses. For example, Imogene noticed that the **form** of the sorceress in Rapunzel made the sorceress *look really mad*. **Texture** was also an obvious favorite of Imogene's. She felt that the **texture** in the book, Rapunzel was exceptional *texture makes this book really good, like you can feel it*.

Knuffle Bunny was the only book in which Imogene had somewhat limited comments during both the initial listening/viewing and the individual interview. Imogene did state that this book was good but just not one of her favorites and that her overall favorite was Rapunzel. She commented that some of the story was funny, especially how the hair stood up on Trixie's head. One particular downfall of this picture book was that the characters did not appear *real*, according to Imogene. She did notice much **texture**, **shape**, and **line** within the illustrations, but once again her comments were few and not detailed during this individual interview.

In contrast, Imogene made numerous comments regarding **color**, **texture**, **form**, **color**, **shape**, **space**, and **line** within The Three Pigs. She detected the differences in **color** and **texture** of the pigs as they transformed from *fake* to *real* throughout the story. Imogene noted that through the **texture** on the animals, *It looks like you can touch it*. Differences in **color** were also noticed by Imogene as the animals shifted from being out of the story to *in the story*. According to Imogene, the white **space** surrounding the pigs was *good* because the pigs were in *midair*. Furthermore, Imogene commented that the illustrations helped her understand the story better because she was able to visualize the *size* of the dragon and understand that the dragon was *big*.

The picture book, Zen Shorts, prompted many comments about **color**. Imogene stated that the blue shadows *shows that it's far away*. **Color** was noticed in the pool picture and Imogene mentioned that she enjoyed the **colored** pictures more than the monochromatic illustrations. Imogene was also observant of the **value** in the differences between the lights and the darks. Imogene commented, *What I mostly like, colors. The colors and uh what they look like cause if this was all blurry and all that I probably wouldn't like this story, but this was more real*. The term *real* was uttered frequently as Imogene was intrigued with the realistic nature of the illustrations. Imogene stated that she noticed that *there are a lot of art elements* present in

this book and that the pictures look *real*. **All** elements of art were mentioned during this individual interview.

Imogene's favorite illustration within Zen Shorts was the scene of Abbey and Stillwater in the tent mainly because *it's a girl in it and there's bamboo*. Other than this comment regarding this particular scene, Imogene did not make many elaborate comments about the characters or story content during the individual interview. However, Imogene was able to explain the illustrations with precision and knowledge of the elements of art.

Imogene's Artistic Response

Overall, Imogene remained focused and quiet during the listening/viewing of each story and throughout the engagement of artistic response. The only exception to this trend was during the artistic response of Zen Shorts (4.24). Imogene was giggly and talkative during this particular response, even to the effect that another participant commented on several occasions that she was acting *crazy*, which was unlike her normal demeanor. Typically, the other two participants in her small group were generally talkative while Imogene concentrated on her work and made decisions regarding **color** and *what to draw next*. Periodically, Imogene would comment on the work of a peer and would discuss topics of interest, such as cats and friendship. Imogene remained polite, considerate, and appeared to concentrate deeply while she created her artwork. Often, Imogene would state that she *always took her time* because she wanted to make her work *look good*. Even if Imogene would make an occasional mistake in her art she would continue to improve and correct the mistake. She never appeared to become frustrated when something went array.

When asked the question, “What are you thinking about as you make your art,” Imogene discussed aspects regarding *art* during five out of six responses. She wanted to create a well-crafted artistic response. For example, she wanted to make sure that the beads were not too big, she frequently thought about what she was going to make and how to make the characters. Imogene also made decisions about what to do *next* or if she was going to make any additions to her work. During the art response of The Three Pigs (4.23), Imogene thought about the *happy ever after*, an analytical response (Sipe, 1998) aspect of the story, which related to the solution of the story.

Texture and **color** were the dominant elements of art in which Imogene stated that she incorporated into her artwork. Imogene utilized three dimensional art media on some of her artistic responses and also integrated visual **texture** through the use of **color** and **value**. For instance, she used multiple **colors** and glitter to make objects and characters appear to have **texture**. Imogene was also interested in precise **color** application. She wanted to make sure that the **colors** were realistic and concurred with the particular **color** that was used in the Caldecott Award picture books. As Imogene worked on her art she often inquired about specific **colors**. She would frequently ask me to turn to a specific illustration in order to *see* the **color** and therefore replicate the **color** while she created her artistic response. **Space** was another major art element that was used by Imogene. She made sure that she placed her characters and objects in the picture plane with meticulous care.

Artistic Response 4.19 There Was an Old Lady Who Swallowed a Fly: Imogene



Imogene's first artistic response inspired by the Caldecott picture book, The Old Woman who Swallowed the Fly, was simple yet done with great care and consideration. (Artistic Response 4.19) She wanted a small paintbrush in order to paint *detail*. Imogene was interviewed while she was creating her artistic response. She stated, *when I get finished with her I will try to put like the background and probably put some cats in and things she swallowed and her friends*. Obviously, Imogene ultimately made a different decision and placed a butterfly by the old lady instead. This artistic response (4.19) represents **interpretation** as Imogene incorporated the character, setting, and an event.

The illustrations influenced Imogene's thought of **color** and **shape**. Imogene also stated that she intentionally used **texture**, *because it makes you want to feel it and you can feel it* – evidence of the role of the experience (Hoffman & Weikart, 2002). Imogene added that the illustrations in the picture book “definitely used **color**, **line**, **shape**, **space**, and **value**.”

During the artistic response of There Was an Old Lady Who Swallowed a Fly, Imogene remained reserved and thoughtful about the creative process. She was careful to decide where to place beads and pipe cleaners for the grass (Artistic Response 4.19). Her role of the experience (Hoffman & Weikart, 2002) differed from Tim's as Imogene was extremely careful in the handling of the artistic media whereas Tim was more expressive and carefree. Imogene did utter comments during direct questioning. When asked to explain her picture she gave a detailed explanation about the old lady, which evidenced her comprehension and thoughts of the story. Next, she discussed what she was going to incorporate into her artwork. According to Imogene, she was influenced through the **colors** and **shapes** of the illustrations. **Texture** was also incorporated because she wanted to be able to feel the texture. During this particular artistic response, Imogene established her quality of individuality through **texture** (Hoffman & Weikart, 2002). Imogene also added that she also used **color**, **line**, **shape**, **space**, and **value** while she created her artistic response.

Artistic Response 4.20 The Man Who Walked Across the Towers: Imogene



Imogene chose to draw Phillipe walking across the towers because *that is what the story is about*, indicative of an analytical response (Sipe, 1998). **Line** and **space** were the specific elements of art in which Imogene purposefully incorporated into her illustration (Artistic Response 4.20). Imogene responded analytically (Sipe, 1998) with comments regarding the elements of art, *There's **space** between the towers and there's **lines** on the towers*. Another participant agreed with Imogene and said, "Imogene's right there." Imogene's quality of individuality (Hoffman & Weikart, 2002) was portrayed in this artistic response. This creation (Artistic Response 4.20) was similar to the style of Artistic Response 4.19, to There Was an Old

Woman Who Swallowed a Fly, as Imogene continued to use bold **lines**, a white background with a generous amount of negative **space** and simplistic representation of people and objects.

Particular attention was paid to the people in the story and Imogene once again commented that the illustrations helped her draw her picture. She commented that the people in the picture *were the police running to get him* (Phillipe). Imogene added another analytical response (Sipe, 1998) as she said, *Remember he turns around and there's people on both sides*. These comments as well as Imogene's depiction illustrates her close attention to the story elements and detail within her artistic response. Imogene successfully incorporated the characters, setting, and problem in this artistic response representation (4.20), indicative of **interpretation**. Comprehension of the story through listening and viewing occurred as Imogene created her artwork.

Artistic Response 4.21 Rapunzel: Imogene



According to Imogene, Rapunzel was her most favorite story in the research study. Even though people are difficult to paint and portray, Imogene successfully painted the characters within context of this happy ending-solution in which Rapunzel, the prince, and their children along with their cat, are reunited (Artistic Response 4.21). Imogene stated, *I'm making so there's rice and they're walking and they're getting married*. Imogene said that she *is really thinking about how she will make the characters look*. Imogene successfully incorporated the characters, setting, and solution into her scene, which displays evidence of **interpretation**. The progression from simple to complex (Hoffman & Weikart, 2002) became evident within this artistic response (4.21) due to the complexity and detail of the character depiction. Artistic response (4.21) was

much more intricate than Artistic response (4.19) and (4.20). In addition, Imogene frequently discussed elements of the story while she completed her artistic response, which was indicative of Imogene's listening and viewing comprehension of this picture book.

Topics relating to the Caldecott picture book, components relating to the story, and the elements of art were regularly discussed. On two occasions during the artistic response of Rapunzel (4.21), Imogene asked what *content* meant and what the phrase – *that moved him so* – meant, both examples of analytical response (Sipe, 1998). Through discussion and further examination of the illustrations, Imogene quickly understood what was meant by this phrase and term. Imogene also mentioned that she understood that Rapunzel was named after the herb rapunzel because the mother ate rapunzel *while she was pregnant*.

During the initial start of her artistic response (4.21), Imogene asked to see Rapunzel's eye **color** so that she could make it identical. However, Imogene felt that she was not good at drawing people even though she thought that were enjoyable to make. Imogene captured the essence of the quality of individuality (Hoffman & Weikart, 2002) as she continued her style of artistic creation. While making her art, Imogene commented to another participant that the plant that he was drawing *could be Rapunzel's plant*, therefore realizing the differences of her artwork to others in her small group. Imogene was deeply involved in the making of this artwork as well as cognizant of the work of others in her small group.

Artistic Response 4.22 Knuffle Bunny: A Cautionary Tale: Imogene



As Imogene was creating her artwork, I asked her to tell me about her picture. (Artistic Response 4.22) She replied, *I'm drawing her (Trixie) going to the Laundromat by herself to get Knuffle Bunny. Not I mean, not to go get him, but she's happy. She's going again and I'm going to draw Knuffle Bunny with her.* Imogene would also comment that she thought of what the characters *were doing* while she painted them. For example, during the artistic response of Knuffle Bunny, Imogene drew a futuristic picture of Trixie, thereby extending her thoughts through the use of her imagination, representative of **extension**. Imogene further stated that *Trixie is now four years old* and that she *likes to draw the future sometimes*. Making decisions was instrumental to Imogene's artistic process. She stated that she was thinking about the prospect of drawing additional things and was also thinking about *what Trixie does*. Once again,

the verbal discussion of the story while Imogene created her artistic response is indicative of listening/viewing comprehension.

Imogene consciously thought about the application of **texture** to the tree in her artwork. She mixed gray and brown with sparkles to make the tree appear to have bark. Later she asked me if the bark on the tree looked like **texture** and I commented that it did. Imogene stated that additional elements of art were also purposefully used in her artwork such as **shape** (circle) and **color**. Once again, the illustrations helped Imogene in the understanding of what the character did in the story, which ultimately assisted Imogene in the making of her artistic response.

The complexity of Imogene's artwork became more advanced, as evidenced by the detail and placement of characters and objects when comparing her artistic response of Knuffle Bunny (Artistic Response 4.22) to her previous artwork in this case study (Hoffman & Weikart, 2002). Imogene commented that she did not favor the picture book, Knuffle Bunny, as well as the other three stories, but her deepened understanding of the elements of art, as well as the message content – story elements was clearly depicted in this more elaborate artwork.

Artistic Response 4.23 The Three Pigs: Imogene



While working on her artistic response Imogene described what she was creating, *I'm drawing. I'm trying to draw the people like the, the pigs. I'm going to try to put the wolf in the background and I'm going to try to put in the dragon.* Later, Imogene added that she also placed a cat in the picture because that is her favorite animal (Artistic Response 4.23). Similar to her other artistic response, Imogene decided to recreate the *happy ever after* resolution of the picture book. Discussion of the solution of this story, a major story element, reflects Imogene's listening/viewing comprehension of The Three Pigs. This artistic response (4.23) portrays the classification of **interpretation**.

Imogene revealed that she made decisions regarding how she would *put everything into the space*. She incorporated **texture, shape, space, value, form, color, and line** while she made her artwork. When she stated this, I remarked that she indeed used **all** of the elements of art and Imogene agreed and laughed. Imogene also agreed that she learned a lot about art and the elements of art through this research, an example of the progression from simple to complex (Hoffman & Weikart, 2002).

Additional information relating to cats was discussed throughout this artistic response (Artistic Response 4.23). Imogene explained how some cats have one green and one blue eye, and on a different occasion she stated, *Cats do not have night vision*. Imogene thought that their eyes just *get wider so that they may see better*. Personal experiences (Sipe, 1998) were often discussed during the artistic response. Dialogue not related to art and the exact story content included discussion about her family, friends, pets, and religious affiliation while Imogene created her art. She was very relaxed and natural as she conversed with the other two participants in her small group.

Towards the end of the artistic response session, Imogene repeatedly stated that she *loves art* and will be *very sad* when the research is over. She stated that she *would cry a million times*. According to Imogene, the creation of art is highly important because, *When I do the art then I am making actually the book*. The role of the experience obviously became increasingly important to Imogene (Hoffman & Weikart, 2002). The other participants in the small group concurred with what Imogene stated and then talk about making actual books with pages continued. All third grade participants reiterated that art was their most favorite thing to do.

Artistic advancement (Hoffman & Weikart, 2002) was once again displayed through Imogene's artistic response of The Three Pigs (Artistic Response 4.23). Prior to this particular

work of art, Imogene typically placed objects and characters in the center of the space. Complexity is evidenced through the placement of the sun and the dragon off of the page. This creates interesting eye movement as well as an interesting composition, which highly involves the element of art, **space**. Imogene also placed the characters in front of the hill instead of placing everything side by side as was done in her earlier illustrations. Depth is therefore created, which furthers the interest and intricacy of the scene.

Artistic Response 4.24 Zen Shorts: Imogene



Imogene was involved with the story, Zen Shorts, when she blurted out, *It would be funny if Michael was here* an example of a performance response (Sipe, 1998), while the researcher read the story to the small group. This statement reflects Imogene's obvious thoughts of the story, which verifies her listening/viewing comprehension. Also indicative of listening/viewing comprehension, Imogene displayed evidence of **interpretation** through the incorporation of characters, setting, and event within this artistic response (4.24). At first, Imogene announced that she needed to see the face of Stillwater and later added that she needed to look at the side view of Stillwater. As the artistic response progressed, Imogene stated that she was going to do something else, and then remembered that she was also going to paint the swimming pool (Artistic Response 4.24). At that point, she decided to turn her paper over and begin again. Next, Imogene wanted to see where the boy was jumping in the pool and exclaimed, *Now I really know what I'm doing* – a clear advancement in the role of the experience (Hoffman & Weikart, 2002).

Imogene agreed that the illustrations in the Caldecott picture books helped her understand the story more effectively. Knowing the size of the panda in Zen Shorts, for example was instrumental in her understanding of Stillwater's enormous size. Imogene related this concept to a friendship theme in which larger humans may be friends with smaller animals. Throughout the interview, Imogene remarked several times that Stillwater was *huge*. Her personal life experience with her cats was an example that she gave pertaining to friendship regardless of size differences, hence a reflection of personal responses (Sipe, 1998).

Talk of the story progressed to the lesson/theme of the story. Imogene felt that the picture book, Zen Shorts, portrayed the message that *"It doesn't matter like you know how the panda bear is huge and the boy very little, you can make friends like that. It teaches us like, that if something's big it doesn't mean it's scary, you can be friends, like um my cats they're not, uh,*

people, but we are. They can still be your friends.” Imogene had a concise conception about animals through her personal responses (Sipe, 1998).

While making this artistic response (Artistic Response 4.24), Imogene thought about **color** as confirmed by her remarks, *I’m going to make this bottom here kinda bluish cause it’s mostly **colored** and I’m going to make the next one just like the swimming pool, the yellow.* When asked to tell about her picture, Imogene stated, *I am going to make the boy in the air but I’m still doing the panda. When it says, ‘smash like this,’ when he’s doing that.* According to Imogene, **all** elements of art were used as she made her picture. She carefully named each element of art and then realized that she said them **all**. Using the sole art medium, paint, allowed for simplicity of artistic material yet the end result of her artistic response was complex – the progression from simple to complex (Hoffman & Weikart, 2002).

Summary of Imogene’s Responses

Initially, Imogene was limited in her knowledge of the elements of the story as well as the elements of art. As the study progressed, Imogene became more advanced in her understanding of both essential components of language expression – the elements of art and the elements of the story, hence, analytical responses (Sipe, 1998). Consistency applies to Imogene, as she was able to answer all questions regarding the characters, setting, event, and problem/solution throughout all six studied Caldecott Award books with the exception of Zen Shorts. This particular picture book was the most perplexing story of all as the participants of this study were unable to fully understand the problem of this story because the problem was not immediately obvious.

Imogene stated that she noticed the art element **color**, as well as **shape**, as being the most observable art element present in four out of six stories during the initial listening/viewing of the Caldecott picture books. Imogene was also able to accurately describe the elements of art within the correct context. For example, she clearly understood that **value** consisted of lights and darks and that **texture** made something look more *real*, as if one could touch the drawn object, analytical responses (Sipe, 1998) pertaining to the elements of art. Other insightful characteristics that Imogene mentioned during the initial listening/viewing pertain to the contrast between realism and fake renderings within the pictorial illustrations. After listening to and viewing the story, The Man Who Walked Across the Towers, Imogene stated, *The illustrations are drawn like a real artist*, meaning that they were drawn but were done with success and excellent technique, an analytical response (Sipe, 1998) regarding art. Imogene made several references to real and fake throughout all phases of this case study.

The individual interview sessions of the research allowed Imogene to experience the viewing/listening of each Caldecott Award book for the second time. More study and reflection therefore occurred and Imogene was able to discern differing components of the illustrations through the identification of the elements of art within illustrative context. Imogene was also able to reflect about the characters, setting, events, problem, and solution of each respective story as well.

Both initial viewing/listening and individual interview opportunities of the research allowed Imogene to respond to the Caldecott Award literature but ultimately the artistic response ignited the most response. Imogene reiterated that making her art was important in the area of reading because, *When you do it (art) you are actually making it-* a portrayal of the role of the experience (Hoffman & Weikart, 2002). This had been an ongoing theme in the thoughts of

Imogene. She also continued to remark that *art was fun to do* and that she could create art *all day*. The role of the experience (Hoffman & Weikart, 2002) through the creation of authentic art was essential for Imogene.

Throughout the entire study Imogene was a positive, polite, and enthusiastic participant. She was highly involved in the Caldecott picture books. Imogene contributed with excellent verbal and artistic expression and was also aware of the other participants in her group as she frequently discussed their art with them. Imogene understood the quality of individuality (Hoffman & Weikart, 2002) as she consistently made her artwork according to her individual style. She varied her usage of artistic media in relation to her concept of the picture book.

Imogene made it abundantly clear that she not only enjoyed and anticipated the artistic response component of the study most, but that she felt that she learned the greatest amount about the story while she created her own artwork. Occasionally, the artistic response activity would surpass the allotted timeframe, therefore clashing with recess. Imogene would always express that she would much rather take her time and finish her artistic creation than go to recess. When Imogene would state this in a matter of fact tone, the other two participants would join in and also say that they preferred art to anything in school. All agreed, in the third grade small group, that art was the best thing to do and that they learned a considerable amount while they engaged in their artistic response. Imogene explicitly stated, *It (art) matters to you and it matters to us and we love art*.

When asked the question during the artistic response for the story Rapunzel (Artistic Response 4.21), “How does making art help you understand the story,” Imogene said, *When I make it you are creating it and it helps you understand the story*. Her comment about understanding the story through art was even more profound during her artistic response of the

story Knuffle Bunny (4.22). Imogene stated that you understand the story because *once you make it you never get it out of your head. Well, you might when you're 100 years old*. Evidence of progression from simple to complex (Hoffman & Weikart, 2002) is also present through Imogene's advancement of artistic representation of the characters, her application of the art media, and the placement – composition – of her objects/characters within the pictorial plane.

Summary of the Four Collective Cases

The collective portrait painted by the four selected cases illustrates the impact of the instructional component of the elements of art, the knowledge of the story elements, and the effectiveness of the artistic response on the listening/viewing comprehension of struggling readers. Although varying in developmental age and gender, each of the four participants displayed an advancement in the area of listening/viewing comprehension through their explicit comments regarding the story elements – character, setting, events, problem, solution, hence, analytical responses (Sipe, 1998) in both communicative forms of the visual – the elements of art, and the textual – the literary elements.

During the event of the initial listening/viewing and the second listening/viewing coupled with an individual interview, responses concerning the elements of art as well as the story elements were portrayed. Upon the conclusion of this research, all four participants were knowledgeable in the area of the story elements – character, setting, events, problem, and solution as well as the elements of art – line, color, texture, shape, form, space, and value. Responses were primarily analytical (Sipe, 1998) in nature. However, these responses were stated primarily due to direct prompts. Therefore, only a small sketch of the participants' thoughts was exposed. On the other hand, the artistic response segment of the research revealed

the natural dialogue surrounding the Caldecott Award literature as the participants spoke with uninhibited language. The four participants spoke candidly about the story through surrounding discussion of the characters, setting, events, problem, and solution through analytical responses (Sipe, 1998) and the elements of art – **line**, **color**, **texture**, **shape**, **form**, **space**, and **value** as they created their art.

Acknowledgment of the elements of art and artistic technique was articulated as the four participants discussed the art elements within context of application. During the initial artistic responses, evidence of simplistic artwork was revealed in all four cases. As the study advanced in time, the participants became more perceptive to art, more understanding of the elements of art within application through artistic media, and more aware of their listening/viewing comprehension, hence they transformed from simplistic to complex (Hoffman & Weikart, 2002).

The role of the experience (Hoffman & Weikart, 2002) was also noticeable as the four participants created their artwork through various art media and technique. Steve was especially innovative in his usage of a plastic fork to blend the **colors** together during his response to Rapunzel (4.15). Steve also experimented with the mixing of **color** as he attempted to mix all given **colors** in order to create a **multicolored** painting, which instead resulted in a muddy brown (Artistic Response 4.14). Imogene incorporated **texture** into her pictorial plane through the beads and pipe cleaners during her artistic response to There Was an Old Lady Who Swallowed a Fly (4.19). She was meticulous throughout her role of the experience in her attempt to create the best work of art. Tim was eagerly expressive in his usage of **color** as well as his innovative incorporation of the art medium, clay, within all of his artistic responses with the exception of his response to Knuffle Bunny: A Cautionary Tale, due to the lack of clay (4.4). Patty incorporated a painterly style surrounded by contrasting, dark **lines** throughout her more advanced artistic

responses to The Three Pigs (4.11) and Zen Shorts (4.12). She was also intrigued by the capability of blending paint **colors** together.

The quality of individuality (Hoffman & Weikart, 2002) was also evidenced throughout all four case studies. Varying art media, application of media, and artistic style occurred within the artistic responses of the four selected case studies as portrayed in each participant's artwork. Through the contrasting variance of art media, application, and style, each participant was able to individualize their own unique creativity through expressive art, which ultimately enhanced the motivation to create through artistic response. Each participant relished in their ability to express themselves through an alternative pathway of communication – artistic response. As a result of the quality of individuality, the participants constructed artwork of value to himself/herself. As Imogene so eloquently stated, you understand the story because *once you make it you never get it out of your head. Well, you might when you're 100 years old*. Imogene, similar to the others in this case study, understood the importance of her unique creation and how it impacted her listening/viewing comprehension of each Caldecott Award picture book.

CHAPTER 5 – Holistic Analysis

Data were studied and meticulously read for a minimum of ten separate occasions in order to fully answer the research questions and extract conclusions. Multiple viewings of the videotaped sessions also occurred in order to witness the involvement of the participants during this case study. Coding of data through both determined and emergent themes included:

- story elements (setting, character, events, problem, and solution) – determined
- art media (paint, clay, beads, pipe cleaners, pom-poms, chalk, crayons, glue, glitter glue, colored pencils, and pens) – determined
- informative themes (art is fun, story extensions, personal related information, personal non-related information, and critical thinking) – emergent.

Frequency counts of the elements of art were made in order to fully analyze the verbal usage of the elements of art throughout all transcripts and phases of this case study. The outcome of these findings were then tabulated in order to compare/contrast developmental and artistic discussion regarding each Caldecott Award picture book in relation to the elements of art of the first, second, and third grade participants, and to fully understand the progression of this research. Consideration was also given to each of the differing Caldecott Award books, which also contributed to the resulting conclusions.

This particular chapter presents a comprehensive table of the elements of art through a specific frequency count (Tables 5.1, 5.2, 5.3) and also contains tables concerning informative themes during the artistic response (Tables 5.4, 5.5, 5.6). Discussion topics during the initial listening/viewing of each Caldecott Award book were not placed in a specific table because the majority of this material was based on responses given by the participants based on prompts

regarding the setting, characters, events, problem, and resolution. Each participant gave responses concerning these particular story elements through direct questioning. Nonetheless, these responses were coded and interpreted.

Questions related to the elements of art were also asked throughout each phase of this study, which also elicited specific responses. Individual interviews were conducted in this manner during the second listening/viewing of each book. Due to the unambiguous questioning of the initial listening/viewing and individual interview, the responses were specific in nature and not as naturally contrived. Therefore, more focus, as well as specific identification of topics of discussion, was granted to the natural speech of the artistic response because of the occurrence of uninhibited dialogue. Only a small portion of the dialogue related to direct questioning. Thus, the interpreted findings of the artistic response reveal the spontaneity and resulting importance of artistic expression through the elements of art, story content discussion, and hands on learning.

Analysis of the Elements of Art

A primary focus of this research was how the knowledge of the elements of art influenced the listening/viewing comprehension of the nine participants as they explored six Caldecott Medal or Honor picture books through read alouds. Three frequency tables (5.1, 5.2, and 5.3) summarize the tabulation of how often each of the seven elements of art was spoken.

Initial Listening/Viewing

The table (5.1) reveals the summative frequency count of the elements of art while the small groups of three-first grade participants, three-second grade participants, and three-third grade participants responded to the initial listening/viewing of all six Caldecott picture books. General prompts (Appendix G) were also answered by each individual participant during the frequency count analysis.

Table 5.1 Frequency Count of the Elements of Art – Initial Listening/Viewing

Caldecott Book	<u>The Old Lady Who Swallowed a Fly</u>	<u>The Man Who Walked Between the Towers</u>	<u>Rapunzel</u>	<u>Knuffle Bunny: A Cautionary Tale</u>	<u>The Three Pigs</u>	<u>Zen Shorts</u>	Total and %	Total
Initial Listening and Viewing, First Grade	Color 8 Line 7 Shape 7 Space 3 Texture 2 Value 0 Form 3	Color 4 Line 0 Shape 0 Space 3 Texture 0 Value 1 Form 0	Color 3 Line 1 Shape 0 Space 2 Texture 1 Value 0 Form 0	Color 4 Line 0 Shape 5 Space 2 Texture 0 Value 2 Form 0	Color 8 Line 0 Shape 0 Space 5 Texture 0 Value 0 Form 1 All 1	Color 7 Line 1 Shape 0 Space 2 Texture 0 Value 2 Form 1	Color 34 (40%) Line 9 (11%) Shape 12 (14%) Space 17 (20%) Texture 3 (4%) Value 5 (6%) Form 5 (6%)	85
Initial Listening and Viewing, Second Grade	Color 17 Line 0 Shape 13 Space 0 Texture 0 Value 3 Form 1	Color 6 Line 3 Shape 7 Space 2 Texture 1 Value 0 Form 1	Color 10 Line 3 Shape 0 Space 0 Texture 4 Value 2 Form 1	Color 4 Line 0 Shape 4 Space 1 Texture 1 Value 2 Form 3	Color 11 Line 0 Shape 1 Space 1 Texture 2 Value 0 Form 1 All 3	Color 2 Line 0 Shape 2 Space 2 Texture 3 Value 0 Form 1	Color 50 (43%) Line 6 (5%) Shape 27 (23%) Space 6 (5%) Texture 11 (10%) Value 7 (6%) Form 8 (7%)	115
Initial Listening and Viewing, Third Grade	Color 4 Line 0 Shape 8 Space 0 Texture 0 Value 0 Form 4	Color 6 Line 3 Shape 0 Space 5 Texture 0 Value 2 Form 2	Color 6 Line 0 Shape 0 Space 0 Texture 4 Value 0 Form 3	Color 0 Line 0 Shape 1 Space 0 Texture 0 Value 1 Form 1	Color 10 Line 2 Shape 3 Space 2 Texture 1 Value 0 Form 0	Color 9 Line 2 Shape 0 Space 0 Texture 2 Value 4 Form 2 A lot 1	Color 35 (40%) Line 7 (8%) Shape 12 (14%) Space 7 (8%) Texture 7 (8%) Value 7 (8%) Form 12 (14%)	87
Totals	Color 29 Line 7 Shape 28 Space 3 Texture 2 Value 3 Form 7	Color 16 Line 6 Shape 7 Space 10 Texture 1 Value 3 Form 3	Color 19 Line 4 Shape 0 Space 2 Texture 9 Value 2 Form 4	Color 8 Line 0 Shape 10 Space 3 Texture 1 Value 5 Form 4	Color 29 Line 2 Shape 4 Space 8 Texture 3 Value 0 Form 2	Color 18 Line 3 Shape 2 Space 4 Texture 5 Value 6 Form 4	Color 119 (42%) Line 22 (8%) Shape 51 (18%) Space 30 (10%) Texture 21 (7%) Value 19 (7%) Form 24 (8%)	287

The frequency count of the elements of art for the initial listening/viewing of the six selected Caldecott Award picture books (Table 5.1) reveal that **color** was the most frequently stated art element as indicated in verbal responses. **Color** (42%) was more than double the amount of the second highest stated element of art, **shape** (18%). The Caldecott picture book, The Old Lady Who Swallowed the Fly, displayed much tabulation of the art element **shape** (28) as it ran a close second to **color** (29) in that particular story. This result is somewhat predictable since the entire illustrative style of this picture book exhibits bright **color** and a multitude of **shape**.

Space (10%) ranked third in highest of verbal usage. The participants were able to identify the **space** in the story, The Three Pigs with accuracy through the abundant amount of white **space**, which surrounded the three pigs as they zoomed in their paper airplane. Participants also remarked on the **space** between the Twin Towers throughout the story, The Man Who Walked Between the Towers, thus reflecting the frequency in the total amount (10) in which **space** was stated.

Line, **texture**, **value**, and **form** were mentioned within close approximation to one another: **line** (22); **texture** (21); **value** (19); and **form** (24). **Line** was mentioned in all of the stories except Knuffle Bunny: A Cautionary Tale, while **value** was not mentioned in conjunction with the picture book, The Three Pigs. **Shape** was also not stated throughout all the initial listening/viewing sessions during the picture book, Rapunzel. **Texture** was stated on several occasions (9) while the nine participants listened/viewed and answered questions about Rapunzel. Many participants commented about the **texture** of Rapunzel's hair and the scenic **texture** of the garden.

According to this frequency count, minor, subtle differences exist between the small groups of first, second and third grade participants. However, it does appear that the second grade small group exceeded the verbal usage of the elements of art compared to both first and third grade small groups in the categories of **color**, **shape**, and **texture** (total 46%) while the first grade group surpassed the other groups in **line** and **space** (total 50%). The three participants in the third grade group had the highest spoken number of **form** (12), which is not unexpected since this element of art is perhaps more abstract than other art elements, especially **color**.

Second Listening/Viewing and Individual Interviews

The individual interview data were coded solely for the purpose of accessing the frequency count of the elements of art (Table 5.2). Primary focus on the second listening/viewing followed by the individual interview was to ascertain specific numeration in which each of the nine participants stated the elements of art. This analysis portrays the individual verbal usage of each of the elements of art and allows for comparison between each of the nine individual participants.

Table 5.2 Frequency Count of the Elements of Art Individual Interviews, Second Listening/Viewing

Caldecott Book	<u>There Was an Old Lady Who Swallowed a Fly</u>	<u>The Man Who Walked Between the Towers</u>	<u>Rapunzel</u>	<u>Knuffle Bunny: A Cautionary Tale</u>	<u>The Three Pigs</u>	<u>Zen Shorts</u>	Total and %	Total
Individual Interview, Tim, 1 st grade	Color 20 Line 3 Shape 11 Space 2 Texture 1 Value 0 Form 0 Element 1	Color 2 Line 4 Shape 2 Space 0 Texture 4 Value 8 Form 0	Color 11 Line 4 Shape 1 Space 0 Texture 2 Value 1 Form 0 Lots 1	Color 2 Line 2 Shape 1 Space 1 Texture 0 Value 2 Form 0	Color 10 Line 0 Shape 0 Space 2 Texture 1 Value 1 Form 0	Color 2 Line 1 Shape 0 Space 0 Texture 0 Value 2 Form 0	Color 47 (46%) Line 14 (14%) Shape 15 (15%) Space 5 (5%) Texture 8 (8%) Value 14 (14%) Form 0 (0%)	103
Individual Interview, Susie, 1 st grade	Color 8 Line 6 Shape 0 Space 2 Texture 2 Value 0 Form 1	Color 11 Line 7 Shape 4 Space 4 Texture 4 Value 7 Form 0	Color 1 Line 1 Shape 0 Space 2 Texture 1 Value 1 Form 1	Color 6 Line 5 Shape 2 Space 0 Texture 2 Value 0 Form 0	Color 2 Line 1 Shape 0 Space 5 Texture 1 Value 0 Form 0	Color 15 Line 0 Shape 0 Space 0 Texture 1 Value 4 Form 0	Color 43 (41%) Line 20 (19%) Shape 6 (6%) Space 13 (12%) Texture 11 (10%) Value 12 (11%) Form 2 (2%)	107
Individual Interview, Cathy, 1 st grade	Color 14 Line 5 Shape 1 Space 3 Texture 3 Value 0 Form 1	Color 8 Line 3 Shape 3 Space 4 Texture 0 Value 0 Form 0	Color 11 Line 3 Shape 1 Space 3 Texture 4 Value 2 Form 0	Color 2 Line 1 Shape 1 Space 1 Texture 0 Value 3 Form 0	Color 5 Line 2 Shape 0 Space 4 Texture 0 Value 5 Form 0 All 2	Color 10 Line 3 Shape 1 Space 1 Texture 2 Value 3 Form 1	Color 50 (44%) Line 17 (15%) Shape 7 (6%) Space 16 (14%) Texture 9 (8%) Value 13 (11%) Form 2 (2%)	114

Caldecott Book	<u>There Was an Old Lady Who Swallowed a Fly</u>	<u>The Man Who Walked Between the Towers</u>	<u>Rapunzel</u>	<u>Knuffle Bunny: A Cautionary Tale</u>	<u>The Three Pigs</u>	<u>Zen Shorts</u>	Total and %	Total
Individual Interview, Patty, 2 nd grade	Color 15 Line 0 Shape 5 Space 0 Texture 0 Value 0 Form 1 Stand-out 3	Color 19 Line 4 Shape 0 Space 0 Texture 0 Value 16 Form 0	Color 6 Line 3 Shape 9 Space 3 Texture 5 Value 2 Form 5 All 5	Color 3 Line 0 Shape 0 Space 0 Texture 3 Value 3 Form 0	Color 8 Line 2 Shape 0 Space 0 Texture 1 Value 0 Form 0	Color 21 Line 7 Shape 11 Space 0 Texture 2 Value 1 Form 1	Color 72 (46%) Line 16 (10%) Shape 25 (16%) Space 3 (2%) Texture 11 (7%) Value 22 (14%) Form 7 (4%)	156

Individual Interview, Steve, 2 nd grade	Color 15 Line 3 Shape 2 Space 0 Texture 5 Value 3 Form 1	Color 8 Line 5 Shape 1 Space 1 Texture 2 Value 2 Form 0	Color 3 Line 4 Shape 0 Space 1 Texture 2 Value 1 Form 0	Color 2 Line 0 Shape 0 Space 2 Texture 1 Value 1 Form 0	Color 5 Line 2 Shape 0 Space 2 Texture 1 Value 4 Form 0	Color 18 Line 0 Shape 1 Space 2 Texture 0 Value 8 Form 0 All 1	Color 51 (48%) Line 14 (13%) Shape 4 (4%) Space 7 (7%) Texture 11 (10%) Value 19 (18%) Form 1 (1%)	107
Individual Interview, Tommy, 2 nd grade	Color 17 Line 3 Shape 3 Space 0 Texture 1 Value 0 Form 0	Color 10 Line 10 Shape 2 Space 3 Texture 0 Value 6 Form 0	Color 18 Line 2 Shape 0 Space 1 Texture 0 Value 7 Form 0	Color 3 Line 2 Shape 0 Space 0 Texture 2 Value 10 Form 0	Color 4 Line 1 Shape 0 Space 0 Texture 2 Value 0 Form 0	Moved	Color 52 (48%) Line 18 (17%) Shape 5 (5%) Space 4 (4%) Texture 5 (5%) Value 23 (21%) Form 0 (0%)	107

Caldecott Book	<u>There Was an Old Lady Who Swallowed a Fly</u>	<u>The Man Who Walked Between the Towers</u>	<u>Rapunzel</u>	<u>Knuffle Bunny: A Cautionary Tale</u>	<u>The Three Pigs</u>	<u>Zen Shorts</u>	Total and %	Total
Individual Interview, Imogene, 3 rd grade	Color 14 Line 7 Shape 17 Space 7 Texture 7 Value 1 Form 1	Color 18 Line 8 Shape 5 Space 2 Texture 10 Value 8 Form 2	Color 5 Line 3 Shape 0 Space 5 Texture 3 Value 6 Form 2	Color 2 Line 1 Shape 2 Space 0 Texture 3 Value 1 Form 0	Color 9 Line 4 Shape 5 Space 9 Texture 5 Value 5 Form 2	Color 13 Line 1 Shape 2 Space 2 Texture 2 Value 5 Form 1	Color 61 (29%) Line 24 (11%) Shape 36 (17%) Space 25 (12%) Texture 30 (14%) Value 25 (12%) Form 8 (4%)	209
Individual Interview, Mary, 3 rd grade	Color 9 Line 0 Shape 1 Space 0 Texture 1 Value 2 Form 1	Color 7 Line 5 Shape 6 Space 1 Texture 3 Value 5 Form 0	Color 10 Line 10 Shape 6 Space 2 Texture 4 Value 4 Form 3	Color 2 Line 5 Shape 5 Space 1 Texture 0 Value 2 Form 1	Color 4 Line 3 Shape 2 Space 0 Texture 1 Value 0 Form 1	Color 3 Line 0 Shape 1 Space 0 Texture 1 Value 0 Form 1	Color 35 (31%) Line 23 (20%) Shape 21 (19%) Space 4 (4%) Texture 10 (9%) Value 13 (12%) Form 7 (6%)	113
Individual Interview, Tyler, 3 rd grade	Color 5 Line 1 Shape 10 Space 3 Texture 1 Value 3 Form 0	Color 5 Line 2 Shape 2 Space 0 Texture 0 Value 1 Form 0	Color 7 Line 1 Shape 1 Space 1 Texture 0 Value 0 Form 2	Color 0 Line 0 Shape 6 Space 0 Texture 1 Value 1 Form 0	Color 18 Line 1 Shape 0 Space 2 Texture 2 Value 5 Form 1	Color 9 Line 6 Shape 2 Space 0 Texture 1 Value 1 Form 0	Color 44 (44%) Line 11 (11%) Shape 21 (21%) Space 4 (4%) Texture 5 (5%) Value 11 (11%) Form 3 (3%)	1111

Data reveal that there is a clear increase in verbal usage of the elements of art with accordance to grade level. It is also notable that two individuals, Patty and Imogene, led the frequency count of the elements of art (156, 209), which accounted for much of the variance.

Once again **color** (41%) was the most repeatedly stated element of art in total summation (455). However, during 13 individual interview sessions of the 53 total interviews, other elements of art led in numeration. **Value** was the leading element of art in 4 occurrences, **shape** in 3 occurrences, **space** in 2 occurrences, **line** in 2 occurrences, and **texture** in 1 occurrence. **Shape** (12%) was also a notable element of art with the frequency count of 135 whereas **form** (3%) was the least spoken element of art (30).

Various amounts of the seven elements of art appear in the sessions of each individual interview (Table 5.2). Differences lie in the distinct attributes of each Caldecott Award picture book, individual participant preferences, and the developmental differentiation between the first, second, and third grade individuals. During many instances the participant pointed to the specific element of art for identification. Thus, not all responses regarding the art elements are reflected in this frequency count. All participants did understand the unique differences of each of the seven elements of art, but some participants did speak more fluently and with more substance about them.

The most noticeable differences appear in the frequency count, which compares the third grade individuals to the first and second grade participants. In some individual listening/viewings there is a substantial difference such as Patty's Knuffle Bunny interview compared to Mary's Rapunzel interview. In some instances, the participant was more involved with the content of the story. Such was the case with Tim's individual interview with Zen Shorts. During this particular interview he was fascinated by the "army" story within the book and discussed aspects of the military and specifics about this part of the picture book with deep thought and excitement, thus refraining from speaking of the elements of art.

Patty and Imogene captured the most frequently stated elements of art within the total amount of the individual interviews in most categories, especially in **color** (72, 61) and **shape** (25, 36). In actuality, all participants performed well regarding the task of identifying the elements of art (Table 5.2). The second and third grade participants were able to elaborate in a much fuller extent than the younger first grade participants. For example, Imogene's remarks about **texture** during the individual interview of The Man Who Walked Between the Towers are thorough, *it feels like it's going to be rough, would be rough, and it feels like it's like clouds right here and it feels soft. It would be like soft.* During the interview of Rapunzel, Imogene believed that the **form** of the sorceress made her look really mad. Tim, on the other hand, was very adept at story content and understanding of the art elements but was very basic with his responses regarding them. During the interview of The Man Who Walked Between the Towers, he stated, *the color was good because it has lots of colors*, which indicates a much more simplistic, general view of **color**. Tim also mentioned that *the people were colorful and the background wasn't in the story, Knuffle Bunny*.

The Old Lady Who Swallowed a Fly (247), The Man Who Walked Between the Towers (254), and Rapunzel (196) had the highest number of stated art elements (Table 5.2). These three Caldecott Award books perhaps contain the most obvious forms of the elements of art. **Color** was exceptionally high in number for the picture book, Zen Shorts (91), which reveals the participants' awareness for the brightly **colored** watercolor illustrations. Two of the eight participants (Tommy had moved) stated that they preferred the monochromatic illustrations within the story. As they explained their favoring of these illustrations, they emphasized their interest in these specific (black and one other colored) stories, which were retold by Stillwater in this picture book.

Throughout all six Caldecott Award picture books, the nine participants mentioned all of the elements of art with the exception of Tim and Tommy who did not discuss **form** during any of their individual interviews. **Form** (3%) was by far, the least identified element of art within all seven elements. Once again, this may reflect differences between the first, second, and third grade participants as well as the possible difficulty in the understanding of this specific element of art, especially within picture books. which are two-dimensional works of art. **Form** may be more easily understood in three-dimensional works of art such as sculpture and jewelry.

Third Listening/Viewing and Artistic Response

The final listening/viewing combined with the artistic response phase of the research revealed the natural verbal usage of the elements as the participants created their artwork and spoke with uninhibited dialogue. After the participants were near the completion of his/her artwork, the researcher asked individual, specific prompts pertaining to the created artistic response. The seven elements of art were once again coded and placed into the following Table

5.3

Table 5.3 Frequency Count of the Elements of Art – Artistic Response, Third Listening/Viewing

Caldecott Book	<u>There Was an Old Lady Who Swallowed a Fly</u>	<u>The Man Who Walked Between the Towers</u>	<u>Rapunzel</u>	<u>Knuffle Bunny: A Cautionary Tale</u>	<u>The Three Pigs</u>	<u>Zen Shorts</u>	Total and %	Total
Artistic Response First Grade	Color 24 Line 0 Shape 0 Space 1 Texture 1 Value 0 Form 0	Color 20 Line 1 Shape 0 Space 4 Texture 0 Value 0 Form 0 All 1	Color 28 Line 0 Shape 0 Space 2 Texture 1 Value 0 Form 1	Color 4 Line 1 Shape 0 Space 2 Texture 0 Value 0 Form 0	Color 25 Line 0 Shape 0 Space 0 Texture 0 Value 0 Form 0	Color 13 Line 0 Shape 0 Space 0 Texture 0 Value 1 Form 0 All 1	Color 114 (88%) Line 2 (2%) Shape 0 (0%) Space 9 (7%) Texture 2 (2%) Value 1 (1%) Form 1 (1%)	129
Artistic Response Second Grade	Color 19 Line 6 Shape 6 Space 0 Texture 0 Value 0 Form 0 A lot 1	Color 17 Line 3 Shape 1 Space 0 Texture 3 Value 3 Form 0	Color 26 Line 2 Shape 1 Space 3 Texture 8 Value 2 Form 2	Color 12 Line 0 Shape 1 Space 0 Texture 0 Value 1 Form 0 All 1	Color 10 Line 1 Shape 1 Space 1 Texture 0 Value 4 Form 0 All 1	Color 25 Line 1 Shape 2 Space 2 Texture 1 Value 1 Form 1	Color 109 (61%) Line 13 (7%) Shape 12 (7%) Space 6 (3%) Texture 12 (7%) Value 11 (6%) Form 3 (2%)	166
Artistic Response Third Grade	Color 25 Line 5 Shape 5 Space 3 Texture 2 Value 1 Form 0	Color 28 Line 6 Shape 0 Space 4 Texture 0 Value 0 Form 1	Color 34 Line 4 Shape 1 Space 0 Texture 2 Value 0 Form 2 All 1	Color 36 Line 0 Shape 4 Space 0 Texture 2 Value 0 Form 2	Color 31 Line 1 Shape 2 Space 3 Texture 3 Value 1 Form 3	Color 27 Line 2 Shape 2 Space 1 Texture 2 Value 2 Form 4	Color 181 (72%) Line 18 (7%) Shape 13 (5%) Space 11 (4%) Texture 11 (4%) Value 4 (2%) Form 12 (5%)	250
Totals	Color 68 Line 11 Shape 11 Space 4 Texture 3 Value 1 Form 0	Color 65 Line 10 Shape 1 Space 8 Texture 3 Value 3 Form 1	Color 88 Line 6 Shape 2 Space 5 Texture 11 Value 2 Form 5	Color 52 Line 1 Shape 4 Space 2 Texture 2 Value 1 Form 2	Color 66 Line 2 Shape 3 Space 4 Texture 3 Value 5 Form 3	Color 65 Line 3 Shape 4 Space 3 Texture 3 Value 4 Form 5	Color 404 (74%) Line 33 (6%) Shape 25 (5%) Space 26 (5%) Texture 25 (5%) Value 16 (3%) Form 16 (3%)	545

The responses in Table 5.3 reflect the participant’s natural dialogue of the art elements during the artistic response. The only directional questions relating to the elements of art were, “Did you try to use any of the elements of art while creating your picture? Which ones did you use?” (Appendix M-1) Obviously, the first grade participants were much more limited in their usage of the elements of art with the exception of **color** (88%). However, their verbal usage of

color is similar to the other two participant groups excluding the artistic response of Knuffle Bunny. This finding was perhaps anticipated due to the black and white background of the illustrations and the pastel, light **colored** characters, which were created in cartoon-style.

The first grade participants were highly contrasting to the second and third grade small groups. In general, the first grade participants used fewer elements of art than the second and third graders. No participant in the first grade discussed **shape** and only one single count of **value** and **form** occurred. **Line** and **texture** were stated twice each. This small group of first graders appeared to be much more comfortable in the discussion of **color**. In contrast, both second and third grade groups were able to express a variety of the elements of art. The picture books Rapunzel (119), There Was an Old Lady Who Swallowed a Fly (98), and The Man Who Walked Between the Towers (91) elicited the highest frequency count of the art elements. **Color** (181, 72%) was still the dominant choice of dialogue during the second and third grade artistic responses. The third grade participant group had the highest frequency count (Table 5.3) of the elements of art in the categories of **color** (181), **line** (18), **shape** (13), **space** (11), and **form** (12).

Color was overwhelmingly the highest in the count total summation during the artistic response. **Color** (404) far exceeded the other categories, with **line** (33) being the next highest. The term **color**, as well as many different specific **colors**, was used consistently throughout the discussion during the artistic response sessions. Participants delighted in speaking of **color** during topics of art media such as the different **colors** of clay, the mixing of paint, where to place **color**, and the specific **color** of their artistic response paintings in relation to the Caldecott Award picture book. Patty commented about mixing **color** during the artistic response of Zen Shorts. *Look what I'm doing. I'm turning it purple and green-like.* Tommy made an elaborate response about **line** and **color** in general during the artistic response of The Man Who Walked

*Between the Towers, ...when he's walking between the Twin Towers, I have to put a big tower here, a big twin tower right here and a **line** right there and put a lot of **color** to the Twin Tower.*

Knowing that this frequency table (5.3) reveals the natural occurrence of the elements of art within unaltered dialogue emphasizes the real life application of knowledge of the elements of art in combination with story content enrichment. Comparing Table 5.1 to Table 5.3, it is apparent that the first grade small group increased their verbal usage of **color** substantially and decreased their usage of the other six elements of art. The second grade small group also increased their usage of **color** dramatically and also increased their usage of **line** and **value**. The other categories remained slightly lower in Table 5.3 than Table 5.1 for the second grade participant group. On the other hand, the third grade participant group more than quadrupled their responses about **color** and increased their verbal usage of **line**, **shape**, **space**, **texture** and remained the same in **form**. The only category that decreased slightly was **value**.

Once again, Table 5.1 contains the frequency count of the elements of art during the initial listening/viewing whereas Table 5.3 displays the frequency count of the elements of art during the artistic response. During the artistic response, the participants engaged in the exploration of the elements of art as well as discussion concerning the story in general, and the story elements (character, setting, events, problem, and solution). Participants also discussed related personal life experiences as well as non-related experiences and irrelevancies during the artistic response. Discussion concerning art medium, art as fun, and how art aids in the understanding of the story were also notable during the artistic response.

Analysis of Topics of Discussion During the Artistic Response

Various themes emerged during the third listening/viewing and artistic response segment of the research. These themes were counted by frequency in order to determine the occurrence rate of each of the informative topics of discussion. Frequency count of the literary elements, art media, informative themes, and critical literacy offered an awareness of the verbal discussion among the participants while they listened/viewed the Caldecott picture book for the third time.

These categories were tabulated and placed into the following frequency tables, which demonstrate the occurrence of participant topic discussion. Frequency Tables 5.4, 5.5, and 5.6, as well as the prior Frequency Tables, 5.1, 5.2, and 5.3, assist in the answering of the research question in regards to what developmental discussion surrounds the Caldecott Award picture book, what influence art elements have on the verbal response of struggling readers to Caldecott picture books, what discussion emerges during and after the children respond artistically, and how does artistic response enriches comprehension for struggling readers.

First Grade Holistic Analysis

Table 5.4 summarizes the frequency count of the literary elements, art media, informative themes, and critical literacy of the first grade small group as they listened/viewed and artistically responded to each of the six Caldecott Award picture books.

Table 5.4 Frequency Count of Discussion Topics During the Artistic Response
First Grade Participants

	Caldecott Book	<u>There Was an Old Lady Who Swallowed a Fly</u>	<u>The Man Who Walked Between the Towers</u>	<u>Rapunzel</u>	<u>Knuffle Bunny</u>	<u>The Three Pigs</u>	<u>Zen Shorts</u>	Total	Theme Totals
Story Element	Setting	7	5	12	11	5	2	42	116
	Character	6	4	18	8	6	5	47	
	Event	1	5	2	3	4	1	16	
	Problem	0	1	0	1	0	0	2	
	Solution	3	1	2	3	0	0	9	
Art Media	Art Media	Paint 5 Glitter 5 Glue 1 Clay 2 Crayon 1 Stars 7 Beads 0 Paper 0 Pom-Poms 0 Total: 24	Paint 6 Glitter 1 Glue 4 Clay 7 Crayon 3 Stars 4 Beads 1 Paper 0 Pom-Poms 0 Total: 26	Paint 5 Glitter 0 Glue 0 Clay 0 Crayon 0 Stars 0 Beads 0 Paper 0 Pom-Poms 1 Total: 6	Paint 0 Glitter 0 Glue 0 Clay 1 Crayon 0 Stars 0 Beads 2 Paper 1 Pom-Poms 0 Total: 4	Paint 1 Glitter 2 Glue 0 Clay 0 Crayon 0 Stars 0 Beads 0 Paper 0 Pom-Poms 0 Total: 3	Paint 4 Glitter 0 Glue 0 Clay 0 Crayon 0 Stars 0 Beads 0 Paper 2 Pom-Poms 0 Total: 7	70	70
Informative Themes	Art as Fun	1	3	0	5	0	0	9	34
	Related personal experience	1	2	1	3	1	0	8	
	Non-related personal experience	3	3	1	1	0	0	8	
	Story extensions	1	0	2	4	2	0	9	
Critical Literacy	Art helps: Concentration, thinking, decisions	0	1	4	2	4	3	14	14

It is notable that story elements, such as the setting, characters, events, problems and solutions as depicted in Table 5.4 were discussed during the majority of the artistic response sessions for a summative total of 116, which is higher than the other existing themes during the

artistic response. This is indeed interesting because the participants were not asked direct questions in relation to the story elements. Instead, they commented and remarked on these important components of the story through their own self-initiative. The characters and setting were routinely discussed during the artistic response because typically the characters and setting were the main subject matter of the participants' artwork. This finding suggests possible advancement of listening/viewing comprehension during the artistic response sessions for the first grade participants.

This general frequency table (Table 5.4) reflects differences also relating to the particular Caldecott Award story. For instance, it is highly noticeable that the frequency of character-related topics/discussion was rather high (18) during the artistic response of the story, Rapunzel. This was perhaps due to the fact that the characters in this story were possibly more compelling and complex than the other five Caldecott picture books. The setting of this particular story was also mentioned (11), which was higher than the other five picture book artistic responses.

Interestingly, the amount of discussion concerning actual art media substantially declined from the onset of the case study until the concluding Caldecott picture book. Initially, the participants exploded with amazement about the art media due to the allowance of choice and their limited use of the artistic material. They were utterly intrigued with using the art supplies and later became more accustomed to using the art medium and sharing the medium as well. The frequency count reveals that the term *crayons* were used. *Crayons* were said primarily because the participants stated that they didn't want to use crayons because they were boring. During the artistic response of The Man Who Walked Between the Towers, Tim stated that he wanted to use *the big yellow crayon* in his artwork because they never used this *crayon*. The first grade group,

as well as the other two participant groups, enjoyed using all available art media, except the crayons, because they thought they were mundane.

Another theme, which developed during the coding and frequency count of the data, was that art *was fun* (Table 5.4). This was an extremely motivating experience for the first grade small group. This frequency count occurred during the artistic response. However, it is worthy to mention that the participants asked me on a daily basis if we could *paint, do art, or do another book*. Cathy, a first grade participant remarked that she didn't like her old school because they *never painted*. As previously mentioned, the educators of this particular case study also did not engage the students in many artistic activities. The visual activities were generally limited to craft related projects. With the new knowledge of art media, the elements of art, art technique, and the story elements, many windows of opportunity opened. Participants were enlightened through their creativity and enhanced comprehension of the Caldecott picture book as they frequently discussed topics related to both art and story content.

The frequency of related personal experience pertaining to the Caldecott picture book seemed to remain constant yet increase slightly during the progression of the artistic response while the non-related topics of discussion appeared to decrease (Table 5.4). It is impressive that the tendency to talk of matters not pertaining to the story or art decreased, especially for this very young participant group. The participants were mainly engaged in the discussion of the story elements (116), the elements of art (129) – Table 5.3, art media (70), how art was fun (9), related personal experiences (8), non-related personal experience or talk (8), story extension (9) and also how art helped them in thinking, decision-making, and in the understanding of the story, critical thinking (14). For example, Susie made remarks about decisions, *there's already too much stuff in my head*. I then commented that she had too much stuff in her head and she continued, *yes, too*

much stuff and more than a hundred. Cathy and Susie then conversed about *imagination* and added that they both used their *imagination* while they created their artwork. Indeed, the first grade participant group was thoughtful about art and how art helped them learn, but they had more difficulty in the expression of this concept than the second and third grade participant groups.

Other extraneous themes were presented during the coding of the first grade participant group (Table 5.4). Their general vocabulary usage was much more simplistic than the other two grade levels. Words such as *pretty*, *neat*, *cool*, and *nice* were stated often. Gender issues also arose throughout conversation, especially during the Rapunzel picture book artistic response. Subtleties about gender concerned having babies as Cathy explained that *girls were better than boys* because her mom had twin baby girls. This conversation occurred as the result of the discussion about Rapunzel's twin babies. Finally, sharing art media was also an issue with the first grade group. Initially, the participants had difficulty sharing the paints and colored clay, yet in the last part of this research study the first graders were happy to share and were more considerate towards one another.

Second Grade Holistic Analysis

Frequency counts of the literary elements, art media, informative themes, and critical literacy of the second grade small group were tabulated in Table 5.5. Natural discussion occurred as the participants listened/viewed each Caldecott Honor or Award picture book and through engagement in the artistic response activity.

Table 5.5 Frequency Count of Discussion Topics During the Artistic Response Second Grade Participants

[illegible]

Table (5.5) presents the responses of the three-second grade participants. Comparable to the first grade participants, a considerable number of responses regarding the setting and characters occurred (79), with the picture book, Rapunzel capturing the most frequency of character related comments (13) and the first two stories, The Old Lady Who Swallowed a Fly (10) and The Man Who Walked Between the Towers (10) as highest in the setting category. Occasional verbal responses regarding events, problem, and solution resulted, with the artistic response of Zen Shorts containing the most events (3). Similar to the first grade artistic response participant group, the second graders gave fewer responses regarding problem (2), solution (7), and events (11). The solution was discussed more abundantly because many of the artistic responses entailed views of the story ending.

Comparable to the first grade group, the second grade participants decreased the naming of the art media as the case study progressed. The participants were overjoyed to work with the assortment of artistic supplies and discussed them frequently (36), especially during the first two stories. As the research continued, the second graders were still amazed with the process of the artistic response, but did not discuss the art media as often yet much discussion concerning artistic technique surfaced frequently.

Similar to the first-grade small group, the second graders also remarked that art was fun (11). Instead of just repeating that *art is fun*, they were more elaborate in how they expressed that art was exciting for them. Tommy actually thanked me for picking them by stating, *Thanks for picking us*. He added, *I'm just thinking about the fun that we're having* and asked if we could continue to do art. At the conclusion of the research, Patty asked if we *could do eight or ten books*. The culminating event of artistic response reawakened the participants' understanding of each Caldecott Award book as they naturally discussed the literary elements without prompting

also conversed about topics related to art. The artistic response provided an alternative method of expression and communication for the second grade participants.

The related personal experiences count for the story The Man Who Walked Between the Towers was rather high (8) primarily because the two male participants discussed various adventures that related to the story during the artistic response. Steve admitted that he tied one rope to two objects and balanced on the rope until he *fell down and bounced*. I then asked him if he did this because of the story and he replied *yes*. After this story was told, other recounts of ropes and trampoline venturesome events continued. One event, which was not related to the story, accounted for one of the non-related personal experiences in this story. The other non-related topics concerned Tommy's nineteen-year old uncle who died of suicide just two days prior to this artistic response.

The second grade participant group did not appear to engage in as many story extensions (4) as the first grade group (9). However, they did partake in a much more natural discussion of the story in general, the elements of art, and artistic technique. Words such as *cool* and *neat* were uttered occasionally, but stated not nearly as much as the first grade participants. Cooperatively, this group was much more adept at working together in the sharing of art media and often made comments regarding the work of others in their small group. In particular, Steve dramatically increased the depth and detail of his responses and dialogue during the artistic response when comparing his verbal responses from the initial story, The Old Woman Who Swallowed a Fly to the Zen Shorts picture book. Finally, gender issues were not present during any of the artistic response of the second grade participants.

Art was not only inspirational and motivating, but it was also important to these second grade participants (Table 5.5). The theme that art enriched this second grade group through

decision-making, thinking, and concentration was abundantly clear (19). Decisions were made of what to draw, where to place color, and how many objects were to be placed in the space. Comments regarding *imagination* occurred as well. Tommy remarked that *it* (art) *shows me how it would be like in real life* and Steve added, *me too! Oh man!* The participants engaged in the discussion of the story (99), the elements of art (166) – as denoted in Table 5.3, artistic media (36), and personal experiences (10) throughout the artistic response event, which suggests the effectiveness of the artistic response as the participants were able to communicate in alternative pathway.

Third Grade Holistic Analysis

The table 5.6 presents the frequency count of the story elements, art media, informative themes, and critical literacy of the third grade small group as they listened/viewed each Caldecott Award picture book and during the artistic response.

Table 5.6 Frequency Count of Discussion Topics During the Artistic Response – Third Grade Participants

	Caldecott Book	<u>There Was an Old Lady Who Swallowed a Fly</u>	<u>The Man Who Walked Between the Towers</u>	<u>Rapunzel</u>	<u>Knuffle Bunny</u>	<u>The Three Pigs</u>	<u>Zen Shorts</u>	Total	Theme Totals
Story Element	Setting	3	7	8	9	0	2	29	145
	Character	10	7	12	20	17	10	76	
	Event	7	5	4	1	1	8	26	
	Problem	1	1	0	1	0	0	3	
	Solution	2	0	3	2	2	2	11	
Art Media	Art Media	Stars 6 Clay 1 Glue 1 Water-Color 1 Beads 1 Glitter 0 Paint 0 Crayon 0 Pencil 0 Paper 0 Pipe Cleaner 0 Sparkles 0 Colored Pencils 0 Clay 0 Total: 10	Stars 0 Clay 4 Glue 0 Water-Color 0 Beads 0 Glitter 2 Paint 2 Crayon 2 Pencil 1 Paper 0 Pipe Cleaner 0 Sparkles 0 Colored Pencils 0 Clay 0 Total: 11	Stars 0 Clay 0 Glue 2 Water-Color 0 Beads 0 Glitter 0 Paint 1 Crayon 0 Pencil 0 Paper 3 Pipe Cleaner 1 Sparkles 0 Colored Pencils 0 Clay 0 Total: 7	Stars 0 Clay 0 Glue 0 Water-Color 0 Beads 0 Glitter 0 Paint 1 Crayon 0 Pencil 0 Paper 0 Pipe Cleaner 0 Sparkles 1 Colored Pencils 0 Clay 0 Total: 2	Stars 2 Clay 0 Glue 0 Water-Color 0 Beads 0 Glitter 0 Paint 0 Crayon 0 Pencil 0 Paper 0 Pipe Cleaner 0 Sparkles 0 Colored Pencils 1 Clay 0 Total: 3	Stars 0 Clay 0 Glue 0 Water-Color 0 Beads 0 Glitter 0 Paint 2 Crayon 9 Pencil 0 Paper 1 Pipe Cleaner 0 Sparkles 0 Colored Pencils 0 Clay 3 Total: 15	46	46
Informative Themes	Art as Fun	7	1	2	3	3	5	21	80
	Related personal experience	0	0	0	5	5	2	12	
	Non-related personal experience	2	3	1	1	19 (Godzilla, friends)	3	29	
	Story extensions	1	3	1	3	4	6	18	
Critical Literacy	Art helps: Concentration, thinking, decisions	0	0	3	10	5	7	25	25

Upon first glance it is highly notable that the third grade frequency table (5.6) of discussion topics was dramatically different than the first and second grade participants in some categories. The frequencies of character-related verbal responses were in the double digits in five of the six Caldecott Award picture books. The total frequency count of character responses (76) was substantially higher than the first grade group (47) and the second grade group (37).

Imogene gave a character related statement during the artistic response of There Was an Old Lady Who Swallowed a Fly. *I did this, this old lady is because I'm not finished with her but when I get finished with her I will try to put like the background and probably some cats in and things she swallowed and her friends. But I'll probably draw circles of what they are saying...* During these comments, Imogene combined the character as well as the event, and also uttered the word *circles*, which also involved **shape**.

The third grade participant group appeared to discuss the setting (29) less frequently than the first (42) and second grade small groups (40). Events, especially those during the artistic response of Zen Shorts were discussed often (8) and There Was an Old Lady who Swallowed a Fly, (7). In general, the third grade participant group discussed events (26) more than both first grade (16) and second grade (11) participant groups. The categories of problem and solution (14) were similar to the results of the first (11) and second grade (9) participant groups during the artistic response.

Congruent with the findings of the first and second grade participant groups, the verbal discussion of the art media (46) was heavy at first and then decreased as the study progressed with the exception of Zen Shorts (15). Once again, the third grade participants were as equally excited about the idea of using a variety of artistic media as well as using their own judgment of what to use. The addition of using non-conventional forms of art media was an interesting

concept for the third grade group as well as the other two groups. The concept of using objects such as stars was stimulating to the case study participants. It is noticeable that this particular group discussed crayons for a total of nine times during the artistic response of Zen Shorts. Similar to the other groups, the third graders made remarks that *no one used crayons* and that they were *boring*. They discussed the box with a multitude of crayons and reiterated that they did not want to use them because that is all that they ever get to utilize.

One might predict that the younger participants would be the most enlightened with the art experience. The frequency count (Table 5.6) category that art is fun (21) indicates that the third grade participant group was more fascinated with the artistic response activity. Throughout this research the third grade participants would tell me that they wanted to stay and work through recess. They actually wanted to work on their paintings (artistic response) for hours. Tyler, a third grade participant, worked remarkably more on his creation during the latter part of this study. Initially, he worked rapidly and carelessly. During his artistic response to The Three Pigs, he remarked that *this was the best artwork that he had ever done* and that he took much more time as he created this piece. During the artistic response of Zen Shorts, Tyler stated that he *couldn't wait* to come to my room for the artistic response. He then stated that he wanted to continue listening/viewing more Caldecott picture books on five separate occasions during this last artistic response.

Personal related experiences (12) were discussed at a rate similar to the other two participant groups. Pets and friendships were discussed during the artistic response of Zen Shorts, which related to the story. However, an anomaly occurred during the artistic response of The Three Pigs. The third grade participants discussed non-related topics for a total of 19 occurrences. This was primarily due to the repeated talk of Godzilla and of non-related

friendships. Tyler repeatedly brought up the subject of Godzilla and gave detailed information concerning Godzilla. When I asked him about the connection of Godzilla to The Three Pigs story, he replied that the dragon in this story made him think of Godzilla. Therefore, this talk could be considered an extension, but was classified as non-related due to the fact that he discussed Godzilla with a substantial amount of detail. Interestingly, the other two female participants decided to place dragons in their pictures, which was perhaps due to the extensive discussion of dragons and Godzilla. It does appear that the third grade participants had an influence on one another during this specific artistic response.

Story extensions (18) tended to increase as the research advanced (Table 5.6). The participants opted to create extensions of the story through their artistic response. For example, during the artistic response of Knuffle Bunny, both Imogene and Mary decided to draw Trixie in a futuristic setting as a character extension. They both wanted to create an enhancement of the solution in order to make their picture more interesting. Tyler thought of an Alaskan brown bear, which was an extension of the panda bear, Stillwater, in the picture book Zen Shorts.

The idea that art assists in the areas of concentration, thinking, and decision-making (25) was also evident in the third-grade participant group. This theme dramatically increased in frequency, especially during the artistic response to Knuffle Bunny and as the research moved forward. On many occasions, the participants explained that they made decisions regarding the placement of color and what subject they were going to paint during the art response. Comments were also made regarding the combination of art with reading. Imogene stated, *When I make it you are creating it and it helps you understand the story*. She then added that, *This is the part that they all come in*. As Imogene created her art she was constantly thinking of the story. During the artistic response of Knuffle Bunny, Imogene stated, *Art helps because once you make it you*

never get it out of your head. Well, you might when you're 100 years old. One last profound statement that she made referred to the fact that she has learned how to *express* herself through her artistic response. She actually stated that she learned *how you express this*. The artistic response activity gave the third-grade participants another form of communication, an alternative pathway of expression.

Analysis of Aesthetic Response

Table 5.7 presents the classification of the participants' natural and prompted responses to the picture books as they engaged in the initial listening/viewing of all combined Caldecott Award picture books. The categories represent the taxonomy developed by Rosenblatt (1978) and Sipe (1998). Grade separation is distinguished within the table for the purpose of comparison.

Table 5.7 Reader Response Categories – Initial Viewing/Listening – Sipe (1998)

	Analytical Responses (Story Elements)	Analytical Responses (Art)	Intertextual Responses	Personal Responses	Transparent Responses	Performance Responses	Total
First Grade Participants	200 (57%)	133 (38%)	3 (0.9%)	8 (2%)	6 (2%)	0	350
Second Grade Participants	158 (55%)	112 (39%)	4 (1%)	3 (1%)	4 (1%)	7 (2%)	288
Third Grade participants	125 (43%)	147 (50%)	6 (2%)	10 (3%)	4 (1%)	1 (.3%)	293
Total	483 (52%)	392 (42%)	13 (1%)	21 (2%)	14 (1%)	8 (0.8%)	931

The interactive qualities of each of the three participant groups coordinate with Rosenblatt (1978) and Sipe's (1998) distinct categories of reader response (Table 5.7). Of the initial listening/viewing of the combined six Caldecott Award picture books, an overwhelming majority of the responses were considered **analytical** (94%). For the purpose of this particular case study,

the analytical responses were separated into two distinct classifications, responses relating to the story elements and responses related to art. All nine participants were able to understand the illustrations with regard to conventional semiotic codes and the relationships between the words and illustrations.

Analytical responses were most abundant for the first grade participant group (57% related to the story elements, 38% related to art). Initially, Cathy and Susie, of the first grade small group, did not understand *setting* until it was explained. Typically, the two female first grade participants gave simplistic responses about the characters and setting such as *neat* and *cool*. Tim, on the other hand, was much more elaborate in his verbal communication skills and was able to explain his thoughts regarding specific story elements within the picture book. The first grade participants understood the problem within all the Caldecott picture books with the exception of the picture book, Zen Shorts. This more complicated story did not entail a direct problem, yet rather a subtle learning episode in which Stillwater explained several life lessons within the picture book. The solution was well understood throughout all six Caldecott Award picture books by all nine participants. Comments relating to the illustrations and elements of art were much more simplistic than those of the second and third grade participant groups.

The majority of the second grade participant responses were also considered to be **analytical** (55% related to the story elements, 39% related to art). Besides the usual comments regarding the story elements, Patty made frequent comments about the art technique while listening/viewing the picture book, Knuffle Bunny: A Cautionary Tale. Similar to the first grade participants, the second grade participants also classified the characters as *funny* and *cool*. Steve was notorious for also stating that the setting was *awesome* as well. However, the characters were discussed throughout the initial reading and during the follow-up research

questions within the small group. Occasionally, information was difficult to extract from Tommy because he was often dealing with difficult matters. During one initial listening/viewing, Tommy told me that his dad might go to jail and during another episode he told me of an uncle who had committed suicide. With similarity to the first grade group, the second grade participants also understood the problem and solution, except during the story Zen Shorts.

Analytical responses were also abundantly high within the discussion of the Caldecott Award picture books by the third grade participants (43% of the responses related to the story elements, 50% related to art). Dialogue concerning the characters, setting, events, problem and solution were evident as well as comments regarding the illustrations through the discussion of the elements of art, art technique, and various details within the pictures. Once again, varying levels of responses were given ranging to either simplistic or detailed, thorough information. For example, during the story, There Was An Old Lady Who Swallowed a Fly, Imogene stated that her favorite part was when *she swallows a cow*. A more elaborate response was given as Tyler stated, *I like the **form** and the way she swallowed them. She's like, "Oh my gosh, I swallowed a bird." She must have a big, huge mouth. Cut her stomach open and cut a huge horse shape and traced it and put it back on and glued it. That would not happen when she swallowed. I have no idea. The only way we could do it is cut it up, cook it, and eat it.*

Similar to the participants in first and second grade, on occasion the researcher had to reinforce the meaning of *setting* and *solution*. Once the third grade participants understood these particular story element terms they were easily identified except during the story, Zen Shorts. Once again, the participants had difficulty explaining the problem of this story. Mary uttered, *The little boy didn't like the panda and then he got used to him*. Mary's response indicated her perception of how the little boy in the story was perhaps uncertain about Stillwater, the panda.

Comparable to the findings of Sipe (1998), a small proportion of the responses given by the first, second, and third grade participants were considered **intertextual** responses (Table 5.7). However, only 13 responses relating to other literature, movies, art, or other cultural aspects were stated. The third grade response group stated the most responses (6), which were considered to be intertextual, perhaps because they have had more experience with related forms of communication. Imogene explained while listening to the story, The Man Who Walked Between the Towers, *Not too long ago there was a man, it's true, it said on the news. That maybe there's a man and he had nothing that would hold him up and he was in the sky and walked across without anything holding him up*. Intertextual responses were stated on five separate occasions throughout the initial listening/viewings of the third grade participant group.

Personal responses accounted for 21 of the total 930 responses for all three small participant groups. Although seemingly low in number, this was the second highest category of responses after the highest category, analytical responses (875). Participants responded naturally but most research questions were geared towards knowledge of the story elements and the elements of art. Therefore, many personal responses (19) were not verbalized during the initial listening/viewing. Instead, the participants were able to express various related personal experiences, non-related personal experiences, story extensions, and artistic discussion during the artistic response and final listening/viewing of each Caldecott Award picture book (Tables 5.4, 5.5, 5.6).

A small number of compiled **transparent** responses (14) occurred throughout the initial listening/viewing (Table 5.7). This category refers to responses in which the participant appears to merge with the content of the picture book in that they “become transparent to each other” (Sipe, 1998, p. 377). Tommy, a second grade participant exclaimed, *I'm walking now. That guy's getting my hot dog*, during the initial listening/viewing of Knuffle Bunny. These remarks indicate

Tommy's unification with both the illustrations and textual message of the story. More of these responses may have occurred through silence, as the participants may have refrained from verbalizing these types of responses, which is congruent to the findings of Sipe (1998).

Performance responses, creative involvement with the story, rank lowest in number (8) out of all the reader response categories (Table 5.7). With the anticipated art event during the artistic response, perhaps the participants followed the pattern of responding analytically. The second grade participant group had the most performance responses (7), which inspired action. For example, during the story, *The Man Who Walked Between the Towers*, Steve announced, *If I was him I would jump off*. While making this statement, he gave the motions of jumping, therefore enacting a performance response.

Sipe's (1998) categories of reader response, along with the separation of the analytic response classifications (story elements and the elements of art) reinforce the various types of dialogue that surrounded struggling readers' discussion of Caldecott Award picture books. This particular case study showcased the tremendous amount of analytic dialogue (875) along with a sprinkling of other responses such as intertextual (13), personal (21), transparent (14), and performance (8). Participants in all small groups were able to engage in discussion about the story elements as well as explain the illustrations through the use of the elements of art.

Various differences were present in this sort of exhibited behavior. The first grade participant group was obviously less sophisticated in verbal response as well as social behavior compared to the other two groups. On many occasions, the participants argued about who would *go first*, about sharing the picture book, and gender issues. Tommy, in the second grade participant group also exhibited similar behaviors but was able to respond verbally at a higher level. The third grade group appeared to be more reserved yet more knowledgeable in the area of art and the

story elements. However, differences did occur between the participants, which was evidenced through the lengthy, remarkable remarks of some of the younger participants, with particularity to Tim (first grade) and Patty (second grade).

Analysis of Artistic Response

A large component of this research entailed the culminating artistic response activity. The nine participants engaged in the artistic response with intent to respond and react to each of the six Caldecott Award picture books that were selected for this case study. As the participants created their artistic response they were involved in the role of the experience, progressed from simple to complex, and created art of individuality. The artistic response experience was analyzed through the theory of creative representation (Hoffman & Weikart, 2002). Table 5.8 presents samples of these analyses.

Table 5.8 Analysis of Artistic Response – Specific Examples of the Participants – Hoffman and Weikart (2002)

The role of the experience	<p><i>I'm mixing a little blue. Whoa, it's turning a different color. (Susie, <u>There Was an Old Lady Who Swallowed a Fly</u>)</i></p> <p><i>I never tried to do this. I never made this kind of thing. (Mary, <u>There Was an Old Lady Who Swallowed a Fly</u>)</i></p>
Progression from simple to complex	<p><u>Simple</u>: Look what I made in the bowl, yeah, look what I made. (Steve, <u>The Man Who Walked Across the Towers</u>) – Steve was discussing his mixture of paint in which he dumped all of the colors into one bowl and blended them. A muddy brown color resulted.</p>

	<p><u>Complex</u>: Yeah, and if you know if you put this two together and that color makes a beautiful color. Makes about the color like, like I don't know, but I know it looks good. (Steve, <u>Zen Shorts</u>)</p>
The quality of individuality	<p>After Patty made her best artwork while responding to <u>Zen Shorts</u>: Jeez! Oh, oh, uh! I'm good, I'm good, I'm good, I'm good! (Patty, <u>Zen Shorts</u>)</p> <p>I'm drawing her going to the Laundromat by herself to get Knuffle Bunny. Not I mean to get him, but she's happy. She's going again and I'm going to draw Knuffle Bunny with her...she's growing up, she's maybe four now. (Imogene, <u>Knuffle Bunny</u>)</p> <p>(Illustrations help by) Um, by looking and just doing my stuff. It feels good not copying people. (Cathy, <u>Rapunzel</u>)</p>

Initially, all nine participants lacked experience in the application of various art media and were elated to explore the possibilities of mixed media as they created an artistic response. Many of the participants reported having a first-time experience with the mixing of colors and adding a variety of art media to their creation. Through the role of the experience (Hoffman & Weikart, 2002), the participants gained knowledge of how to creatively express their thoughts through art. As indicated in Table 5.8, Mary and Susie authentically experienced art media and the application of art materials while they created art.

The progression from simple to complex (Hoffman & Weikart, 2002) was also observable as the nine participants became more knowledgeable through the subsequent, repeated artistic creations. Participants became more experienced in the area of mixing paint, application of the art media, subject-matter ideas, detail, and composition. Steve, for example, was able to mix colors appropriately (Artistic Response 4.15) and not create muddy, brown

colors as was done during the initial stages of the research (Artistic Response 4.14). Imogene created artwork with compositions of high-interest through eye-catching placement of characters (Artistic Response 4.23) as the research study progressed.

The quality of individuality (Hoffman & Weikart, 2002) was also present as the participants were cognizant of their own individual style and were proud of their artwork achievement. Many exclaimed, *I'm good* or *I like my painting* when the artwork was near completion. During many occasions the participants wanted to make sure that no one was duplicating their scene and that they were creating artwork that was original. Through individuality, the participants were excited as they created an artistic expression, an alternative pathway of communication, which exhibited uniqueness.

Analysis of the Artistic Response Artifact

Table 5.9 summarizes the findings of the pictorial content within the actual artistic response product. The researcher developed taxonomy, adapted from Kucer and Silva (1999), was formed in order to fully categorize all participant artwork according to differing levels of artistic response and story representation. This table (5.9) distinguishes the differing representational levels of individual artwork created by each of the nine participants.

Table 5.9 Analysis of the Artistic Response Product/ All Nine Participants – adapted from Kucer and Silva (1999)

	<u>There Was an Old Lady Who Swallowed a Fly</u>	<u>The Man Who Walked Between the Towers</u>	<u>Rapunzel</u>	<u>Knuffle Bunny: A Cautionary Tale</u>	<u>The Three Pigs</u>	<u>Zen Shorts</u>
Tim, 1 st Grade	Interpretation (Character, setting, solution)	Interpretation (Character, setting, event)	Interpretation (Character, setting, event)	Extension (Character, different event)	Matching (Character)	Interpretation (Character, setting, event)
Susie, 1 st Grade	Interpretation (Character, setting, event, solution)	Interpretation (Character, setting, event)	Matching (Character, setting)	Matching (Setting)	Matching (Setting)	Matching (Character, setting)
Cathy, 1 st Grade	Matching (Character, setting)	Interpretation (Character, setting, event)	Matching (Setting)	Matching (Character, setting)	Matching (Character, setting)	Matching (Character, setting)
Patty, 2 nd Grade	Interpretation (Character, setting, event, solution)	Interpretation (Character, setting, event)	Interpretation (Character, setting, solution)	Interpretation (Character, event, problem)	Interpretation (Character, setting, event)	Interpretation (Character, setting, event)
Steve, 2 nd Grade	Interpretation (Setting, event, solution)	Interpretation (Character, setting, event)	Matching (Character)	Matching (Event)	Matching (Setting)	Interpretation (Character, setting, event)
Tommy, 2 nd Grade	Extension (Character, event extension)	Interpretation (Character, setting, event)	Matching (Character, setting)	Matching (Character, event)	Interpretation (Character, setting, event)	Moved
Imogene, 3 rd Grade	Matching (Character, setting)	Interpretation (Character, setting, event)	Interpretation (Character, setting, solution)	Extension (Extension of character, future setting)	Interpretation (Character, setting, solution)	Interpretation (Character, setting, event)
Mary, 3 rd Grade	Interpretation (Character, setting, event)	Interpretation (Character, setting, event)	Matching (Character, setting)	Extension (Extension of character, future setting)	Extension (Character, setting, solution, her cat)	Matching (Character, setting)
Tyler, 3 rd Grade	Extension (Extension of character, event)	Extension (Character, extension of setting, event)	Extension (Extension of event)	Extension (Extension of character)	Replacement (Replacement of character)	Replacement (Replacement of character)

Out of 53 total artistic response creations, 24 (45%) were classified as interpretation, 18 (34%) were identified as matching, 9 (17%) displayed extension, and 2 (4%) were categorized as replacement. The classification of interpretation reflects an artistic response that represents a

minimum of three literary elements (Table 5.9). Evidence of this classification was portrayed through both forms of communication – verbal and artistic expression. The majority of the artistic responses (45%) were interpretation, resulting in a more concise portrait of the actual Caldecott Award picture book. As the nine participants experienced the role of creating art they often verbalized what they were thinking, which was often thoughts of the picture book.

Matching (34%) also indicated that the participants were creating representational works of art corresponding with the six Caldecott Medal or Honor picture books. These artistic creations were more simplistic as they contained either one or two literary elements pertaining to the story. Once again, as the participants produced their artistic response they also verbalized their thoughts with reference to the picture book. Similar to the category interpretation, when matching occurred, the participants spoke about the literary elements that they portrayed. Interpretation of these findings suggests that the more literary elements contained within the artistic response, the more thoughts and discussion of the actual picture book.

Additions or story extensions were also portrayed in some of the artistic response artwork (17%). These particular artistic representations exhibited an expansion in creative imagination as the participant extended the Caldecott picture book through the addition of variance within the literary elements. Both Imogene and Mary extended their artistic response to Knuffle Bunny as they depicted Trixie in a futuristic setting – when she was four years old, going to the laundromat. Advanced thinking occurred as both third grade participants extended their interpretation of the picture book while maintaining the same story theme and characters.

Only two representations of replacement (4%) were created during the artistic response sessions (Table 5.9). Despite the researcher's remarks to create an artistic response congruent to the Caldecott Award picture book, Tyler created two replacement works of art in response to the

last two picture books. Tyler was obsessed with Godzilla during The Three Pigs picture book because he related the dragon – in the story, to Godzilla. Not only did Tyler depict Godzilla in his artwork he also discussed the creature verbally on 19 occasions. During the artistic response of Zen Shorts, Tyler also strayed and painted an Alaskan brown bear. This bear has similarities to the main character, Stillwater, in the story but is not representational of Stillwater as Tyler incessantly discussed characteristics of the Alaskan brown bear instead of the actual picture book characters.

It is apparent that the Caldecott picture book, The Man Who Walked Between the Towers, elicited artistic responses of the category interpretation with the exception of Tyler, who extended his creation by creating a scene with a lava setting instead of New York. According to Tyler, he was trying *to make this man walk along here and this, uh, hot lava, a volcano on top of the tower*. Further evaluation reveals that Tyler strayed from the other eight participants as he created his artistic response. Four of his representations of the six Caldecott Award picture books are classified as extension and the last two artistic responses were replacement in which Tyler responded to the picture books The Three Pigs and Zen Shorts, with a character not related to the actual story in both cases.

These findings are perhaps associated to gathered qualitative data pertaining to Tyler's life and his responses throughout the research study. For example, during the initial listening/viewing of the picture book Kuffle Bunny, Tyler stated, *This is what my dad did. He had this little toy girl, whatever, my little sister and Kim were by him and my dad took a pocket knife and they really liked the toy and he took it and cut its head off and cut its arms off and they started crying and he stabbed it in the heart*. Due to Tyler's difficult home situation he may have wanted to express his art through violent tendencies. All of his created art responses were

somewhat related to violence. However, Tyler was a well-behaved student throughout all research sessions. He was well crafted in his artistic ability and told the researcher a multitude of times that he wanted to continue the research through the listening/viewing of more picture books and art.

Patty, on the other hand, created all six artistic responses within the criteria of interpretation. As she created her art, Patty discussed the event in which she was portraying and often focused on a specific scene. Imogene and Tim each created four interpretation artistic responses, as they were also descriptive in the specifics of the literary elements within their artwork, and portrayed a representational scene of the Caldecott Award picture book. Susie and Cathy created an interpretive artistic response of The Man Who Walked Between the Towers. Susie created one other interpretive artistic response and four matching creations as she responded to the Caldecott literature. Cathy created five other matching artworks in relation to the Caldecott picture books. The first grade participants tended to create more matching scenes – artistic responses with one or two literary elements as they were perhaps more simplistic in their interpretations of the six Caldecott picture books as they expressed themselves through an alternative pathway.

Steve and Tommy both created artistic responses in the combination of interpretation and matching (Table 5.9). This finding suggests that they were slightly more advanced than the first grade participants in their artistic expression through alternative pathways as they responded artistically to all six Caldecott picture books. As stated earlier, Patty created artwork of interpretation throughout all six picture books.

Imogene and Mary were somewhat similar in their artistic responses as they each created a combination of interpretation, matching, and extension works of art in response to the six

Caldecott picture books. Imogene was more representative in her depictions while Mary tended to create additions within her art responses. Tyler, who was mentioned previously, was divergent compared to all other participants as he responded artistically, through his renditions that were considered extensions and replacements. The third grade participants exhibited more variety of the four classifications of artistic responses than both first and second grade small groups (Table 5.9). This is perhaps an indication of developmental advancement in the area of alternative pathway communication than the younger participants, as they wanted to be more individualistic as they created their artistic responses.

Analysis of Listening/Viewing Comprehension

Table 5.10 depicts the listening/viewing comprehension of the participants as they initially listened/viewed each Caldecott Award picture book. Kucer and Silva (1999) developed the taxonomy that was utilized for distinguishing the varying levels of listening/viewing comprehension. For the purpose of this research, the match and summary category were united because the participants discussed the literary elements of the picture book through researcher provided prompts. Analysis was conducted during the initial read aloud primarily because during this segment of the research, prompts were asked regarding the specific literary elements in order to determine general listening/viewing comprehension. The second listening/viewing integrated with the individual interview concerned the elements of art, which were interpreted during the elements of art frequency count. The artistic response phase was analyzed through the informative themes that emerged as well as through the actual artistic response artifact.

Table 5.10 Analysis of Listening/Viewing Comprehension – Initial Listening/Viewing – Kucer and Silva (1999)

	<u>There Was an Old Lady Who Swallowed a Fly</u>	<u>The Man Who Walked Between the Towers</u>	<u>Rapunzel</u>	<u>Knuffle Bunny: A Cautionary Tale</u>	<u>The Three Pigs</u>	<u>Zen Shorts</u>
Tim, 1 st Grade	Match/summary	Match/summary	Match/summary	Match/summary	Match/summary	Match/summary
Susie, 1 st Grade	Match/summary	Match/summary	Match/summary	Match/summary	Match/summary	Match/summary
Cathy, 1 st Grade	Match/summary	Match/summary	Match/summary	Match/summary	Match/summary	Match/summary
Patty, 2 nd Grade	Match/summary	Match/summary	Match/summary	Match/summary	Match/summary	Match/summary
Steve 2 nd Grade	Match/summary	Match/summary	Match/summary	Match/summary	Match/summary	Match/summary
Tommy 2 nd Gr.	Match/summary	Match/summary	Match/summary	Match/summary	Deletion	Moved
Imogene, 3 rd Grade	Match/summary	Match/summary	Match/summary	Match/summary	Match/summary	Match/summary
Mary, 3 rd Grade	Match/summary	Match/summary	Match/summary	Match/summary	Match/summary	Match/summary
Tyler, 3 rd Grade	Match/summary	Match/summary	Match/summary	Match/summary	Match/summary	Match/summary

Although the appearance of Table 5.10 reveals almost all categories of match/summary, varying levels of match/summary existed within the displayed taxonomy. All nine participants were able to identify the characters, setting, events, problem, and solution, in most cases. Kucer and Silva's (1999) developed taxonomy was formulated for story retellings, a general synopsis of the story, whereas this research asked specific prompts (Appendix G) in which the participants responded. In conjunction with this difference, the participants were asked the given prompts individually, within a small group setting, which may have been influential. Often, the responses were basic in nature but were nonetheless indicative of basic story listening/viewing comprehension.

The difference between the initial small group listening/viewing and the third, coupled with the artistic response, was that the participants responded to the Caldecott picture book

naturally, without specific guidelines, with the exception of – *to think of the story*, as they created their artwork. Therefore, the researcher-developed taxonomy of the artistic response artifact may imply a more pronounced understanding of the listening/viewing comprehension of the nine participants in this qualitative study as the participants artistically responded and discussed their individual creation.

Table 5.11 presents a comparative analysis of the listening/viewing comprehension between the initial listening/viewing session and the third listening/viewing integrated with the artistic response. Statements during both research components are presented as well as responses concerning the thought processes of the participants as they embarked on their journey of artistic response, which was representative of each Caldecott Award picture book.

Table 5.11 Comparative Samples for the Analysis of Listening/Viewing Comprehension During the Initial Listening/Viewing and the Third Listening/Viewing – Artistic Response

Participant	Initial Listening/Viewing Response	Third Listening/Viewing – Artistic Response	Comments and Thoughts During the Artistic Response
Tim, 1 st grade	Story: <u>Zen Shorts</u> Problem: <i>The problem of the story was – there was nothing.</i> Solution: <i>He was carried back through the window. There was his sister and brother and there he is raising his hand up. He is very big.</i>	<i>I'm trying to make the panda first...My picture is with Stillwater and the tree. He had to climb it. He's on a branch. I even painted Stillwater black and a lot of black. I'm going to make it like it's nighttime.</i>	<i>Trying to use all of them (the elements of art).</i> <i>I used my paper and look what I did with my paper. Watch, guys watch!</i> <i>I'm thinking about the story</i>
Susie, 1 st grade	Story: <u>There Was an Old Lady Who Swallowed a Fly</u> Problem: <i>The problem is she eats.</i> Solution: <i>Um, they solved the problem by not eating, by eating the horse.</i>	<i>The texture is funny because her eyes are like going inside her brain... She's going to be in a grave over here. Looky, I'm putting on a doorknob... The old grandma is going to be in the house.</i>	<i>He made it real with all kinds of colors. When I look at the book that like, the book, like this, the yellow, it has a black neck and black wings and like the pear, it looks like it's real and all kinds – even the eggs look real.</i>

		<i>My favorite part is when the girl was dead with the horse in her. It makes me sad.</i>	<i>The pictures makes it real.</i> <i>My inspiration is very fun, it's cool, and it tickles when you put it on with paint.</i>
Cathy, 1 st grade	Story: <u>Knuffle Bunny</u> Problem: He wants his bunny Solution: He found it	<i>I was drawing the washing machine house and the dad. Because I like to do it. I thought it would be a good picture. I'm thinking about the washer place.</i>	<i>I just look, I just learn it.</i> <i>It feels good not copying people</i> <i>Finally they realize something (Knuffle Bunny is missing)</i>
Patty, 2 nd grade	Story: <u>Rapunzel</u> Problem: That one woman, this girl, I can't remember her name, starts being mean to that one girl. Solution: Uh, he finds her and um they go to the castle like thing and the little boys plaing with a stick or something.	<i>I'm trying to draw them sitting on the wall together with their kids. Mostly it's a happy scene and stuff and it's because of they have the two kids and they're all together, all together.</i>	<i>I don't get what that means, pale skin.</i> <i>I'm thinking about how to draw it and all that stuff.</i> <i>I tried to use color, shape, and form. Space and texture, but not very much texture.</i> <i>You can see what it would look like when you draw it.</i>
Steve, 2 nd grade	Story: <u>There Was an Old Lady Who Swallowed a Fly</u> Problem: Uh, she swallowed it right there. Solution: When she swallowed the characters.	<i>All I want to do is put my favorite part, the graveyard part, do the outside line and put the dirt and stuff and then I'm gonna put the grass and for the graveyard I want to put a little stone with a little bit of sparkles color and then I'm gonna put like a little sunset behind the graveyard. Then I'm going to make little stars hanging out neatly.</i>	<i>Craziness! I'm going to do the sunset and when the old lady comes.</i> <i>She's a crazy lady!</i> <i>I like about the whole pictures and everything and the artist did these cool things.</i>
Tommy, 2 nd grade	Story: <u>Knuffle Bunny</u> Problem: No, no Knuffle Bunny. Solution: Where she's holding Knuffle Bunny.	<i>About his picture: Like um where I'm going to put aggle kaggle, flabaggle, aggle. It's funny. I like the part that's funny, so, pow!</i>	<i>I'm trying to make it an interesting color you know, like how an artist makes different colors.</i> <i>Thinking about: When she's going aggle flaggle, koo-kablaggle.</i>

			<p><i>It's fun making art.</i></p> <p><i>I'm done, perfect.</i></p>
Imogene, 3 rd grade	<p>Story: <u>The Three Pigs</u></p> <p>Problem: That the wolf was blowing down their houses and trying to eat them.</p> <p>Solution: That they found the dragon and the dragon scares the wolf.</p>	<p><i>I'm drawing, I'm trying to draw the people like, the pigs, I'm going to try to put the wolf in the background and I'm going to try to put in the dragon. I like drawing the part of happily ever after... I am going to draw the dragon's head right over here.</i></p>	<p><i>Eyes, I need to see the color of her eyes.</i></p> <p><i>Art elements used: shape and um, texture, space, value, form, shape, color, and line.</i></p> <p><i>When I do the art then I am making actually the book.</i></p>
Mary, 3 rd grade	<p>Story: <u>The Man Who Walked Between the Towers</u></p> <p>Problem: He walked, um, the line, and the police said you're under arrest.</p> <p>Solution: He got arrested.</p>	<p><i>I'm trying to make the towers look like they're tall... like for the lines so he can walk on the lines...space between the towers. I'm making the colors like the real ones.</i></p>	<p><i>I'm making the sky. I'm making the twin towers.</i></p> <p><i>People are falling with it.</i></p> <p><i>I'm going to make them cause that's how it looks.</i></p> <p><i>You can make anything with art.</i></p>
Tyler, 3 rd grade	<p>Story: <u>There Was an Old Lady Who Swallowed a Fly</u></p> <p>Problem: That she dies swallowing a horse.</p> <p>Solution: That she dies and is in this graveyard.</p>	<p><i>About picture: The dragon that ate her instead. I switched it around and I like the- because the other ones I didn't really like, the pictures, I don't know, cause I wanted to draw a dragon instead.</i></p>	<p><i>I wanted it to be sparkly or so like that and I wanted it to pop out.</i></p> <p><i>The pictures let me know what I wanted to draw.</i></p> <p><i>The only thing I liked was the dog, stuff like that. Yes, some, but the- yeah, they did really good. The mouth and stuff were weird.</i></p>

Table 5.11 identifies a small sampling of the contrasting responses between the initial listening/viewing followed by an interview regarding the literary elements and the natural responses, which occurred during the third listening/viewing and accompanying artistic response. More feeling and emotions were present within the responses as the participants responded to the picture books through the artistic response. Qualitative analysis of these comparative statements

reflect depth and length within the artistic response quotes as well as a natural, personal approach to listening/viewing comprehension of the represented Caldecott picture books.

Contrasting to the artistic response statements, the initial listening/viewing responses are much more rudimentary and contrived. The participants were able to answer questions regarding the problem and solution but did not express detail or depth as was apparent during the artistic response. During the artistic response, the participants were engaged in natural, authentic learning and frequently remarked that they were *thinking of the story* as they discussed both literary and artistic elements. Evidence of advanced listening/viewing was captured through the contrasting responses during the initial read aloud/interview and the third read aloud/artistic response. The pattern of Table 5.11 provides an example that reflects the results of all six Caldecott Award picture books for the nine participants of this qualitative case study (Creswell, 1998).

Summary

Through scrutiny of the concise frequency tables concerning the elements of art, artistic media, story elements, and the general topics of discussion during the artistic response, the verbal dialogue between the small participant groups became abundantly clear. During the initial listening/viewing, the majority (94%) of the aesthetic responses were analytical (Sipe, 1998) in nature. Occasionally, participants responded with intertextual, personal, transparent, and performance based statements, which indicated high-interest of the Caldecott Award picture books. Overall, the participants responded with analytical remarks due to the emphasis of the literary elements and the elements of art. The artistic response product also provided a distinctive analysis as each of the nine participants responded through alternative communicative pathways

of the Caldecott literature. The elements of art were routinely discussed as well as the artistic technique.

The role of the experience allowed each participant the ability to explore the various art media (Hoffman & Weikart, 2002). Regardless of developmental differences, the participants made continuous decisions concerning the application of art media, the elements of art, and topics related to the story (story elements). As the participants engaged in the artistic response they became much more involved with each particular Caldecott Award picture book as they created their individualized expressive work of art, the quality of individuality (Hoffman & Weikart, 2002). The artistic response artifact created by each participant also displayed similarities and differences within representation of each of the six Caldecott picture books.

Understanding the elements of art through art element identification within the illustrations and each participant's individual artistic response further enhanced the viewing comprehension of each Caldecott Award picture book. Each participant was able to increase his/her perception of the richly detailed illustrations through the scrutiny (Clark, 1960) of the identification of the seven elements of art. Furthermore, the application of the elements of art within the artistic response seemed to empower the participants in both advancement of artistic technique and the descriptive qualities of their creative depiction of the picture book, the progression from simple to complex (Hoffman & Weikart, 2002). As the research advanced through six Caldecott titles, the work of each of the participants also advanced through their experience and knowledge of the elements of art and through their involvement with each Caldecott Medal or Honor picture book.

Topics discussed during the artistic response also indicate more enhanced listening/viewing comprehension of each Caldecott picture book. Natural, uninhibited dialogue

between participants within their small group discussions reveal that the typical conversation revolved around discussion of the story elements (setting, characters, events, problem, solution), story extensions or futuristic possibilities of the story, related and non-related personal experiences pertaining to the picture book, and topics associated with art such as the elements of art, art technique, how art assists in concentration and decision-making (Tables 5.4, 5.5, and 5.6). Knowing that the artistic response activity involved natural discussion and that the participants frequently discussed the literary elements, more than any other category (116 occasions for first grade, 99 occasions for second grade, and 145 occurrences for third grade), solidifies the findings that the artistic response creation was instrumental in eliciting advanced listening/viewing comprehension.

The holistic frequency tables of the elements of art (Tables 5.1, 5.2, and 5.3) and the tables pertaining to topics of discussion (Tables 5.4, 5.5, and 5.6) for each grade level reveal how the merging of the elements of art, the story elements, the artistic response, and the distinctive Caldecott Award picture book enhanced the listening/viewing comprehension of the nine participants during the artistic response in this qualitative case study.

Both individual differences and developmental differences occurred within the spectrum of the artistic response artifact analysis (Table 5.9). The first grade group tended to display more simplistic artworks as they typically created artwork containing only one or two literary elements. The second grade participant group artistically responded through the criteria of both matching and interpretation, thus allowing for more specific detail of the Caldecott Award literature to surface within their artwork. The third grade group depicted artistic responses in a variety of formats as their creations displayed all four classifications of the artistic response

artifact analysis. Tyler appeared to be the outlier in this qualitative case study as his creations were a combination of extension and replacement.

The overall listening/viewing comprehension of the participants was classified as match/summary (Kucer & Silva, 1999) of each Caldecott picture book with the exception of Tommy (Table 5.10). He was unable to adequately answer prompts regarding the literary elements during The Three Pigs picture book. When asked to explain what the problem was in the story, Tommy stated, *The wolf keeps trying to blow, huff and puff and blow*. Tommy then explained the ending, *Having fun and the cow went over the moon and the fiddly, oh it's a painting and die. I'm tired. At that time*, Tommy was preoccupied with family matters – his father was facing the possibility of serving time in prison.

In general, prompts concerning the literary elements of each of the Caldecott picture books were answered with basic responses but were primarily accurate. For example, Patty stated that the problem in Knuffle Bunny: A Cautionary Tale was, *That the little Trixie loses Knuffle Bunny*. Her reply was an accurate answer but very simplistic. The only obvious difficulty was that the participants did not quite understand the literary problem within the picture book, Zen Shorts. However the responses given by the participants during Zen Shorts were still classified as match/summary because the majority of responses indicated an understanding of the message within the picture book.

Basic understanding of each of the Caldecott Award picture books was apparent during the initial listening/viewing. As the participants were able to experience the award winning picture book for a second occurrence and reflect more deeply through recollection (Clark, 1960), he/she was able to interpret the illustrations through the knowledge of the elements of art. The last component of this research, the third listening/viewing coupled with the artistic response,

allowed the participants renewal (Clark, 1960) in which the participants engaged in the production of an imaginative, creative, artistic response to each of the Caldecott Award picture books. Responses during the artistic response (Table 5.11) portray a sampling of the rich quality of listening/viewing comprehension as the participants naturally discussed the Caldecott Award picture book. Through the artistic response, each participant was able to communicate through an alternative pathway for a deepened understanding of both elements of art and the literacy elements.

CHAPTER 6 – Discussion

This case study researched how the elements of art, the textural message, and artistic response impacted nine struggling readers as they interpreted six Caldecott Award picture books through an initial viewing/listening followed by an individual interview on textual elements, a second viewing/listening aligned with an individual interview on the elements of art, and a final viewing/listening accompanying an artistic response. Three participants were in first grade, three in second grade, and three in third grade in an elementary school. The chosen Caldecott Award picture books differed in artistic style, art media, and story content. Over the course of 14 weeks, data were collected through both audio and video technology. Data were fully transcribed and coded according to the rigor of qualitative analysis (Creswell, 1998). Collected data generated through field notes and products of the artistic response were also analyzed.

Prior to the engagement of this case study, the researcher conducted two specific instructional sessions in order to introduce the participants to the seven essential elements of art. The first session was taught utilizing a whole-class methodology in order to allow each entire class of first, second, and third graders to experience an introductory presentation of the seven elements of art. The second session involving the elements of art was administered solely to the nine participants. Instruction was given on three separate occasions for each small group of first grade, second grade, and third grade participants. An exploration through the use of colored construction paper and various shapes concluded the introduction of the seven elements of art (Appendix F-4).

After completion of this instruction, the participants engaged in the first initial listening/viewing of the first Caldecott Award picture book, There Was an Old Lady Who

Swallowed a Fly in a small group setting. Participants were invited to respond throughout the read aloud and were then asked specific questions pertaining to the setting, characters, problem, solution, and the elements of art. On another occasion, participants were individually interviewed after another listening/viewing of this particular picture book. Detailed questions referring to the elements of art were asked while the participant responded. Finally, each participant engaged in creating an artistic response within a small group setting. The Caldecott Award picture book was once again reread aloud as the participants listened and viewed the story. Each participant responded artistically through a variety of art media of his or her choice. This procedure was repeated for each of the six selected Caldecott Award picture books.

General findings support the instrumental value of the combined effort of art instruction regarding the seven elements of art, the listening/viewing of authentic, Caldecott Award winning picture books, and a concluding artistic response as an enrichment for listening/viewing comprehension. Participants traversed through a myriad of research components of methodology in order to gain insightful listening/viewing comprehension and ultimately enrich their expression through a creative artistic response. Results overwhelmingly portray the effectiveness of artistic expression as an effective culminating event, which furthered the understanding of students as they reflected upon each Caldecott picture book.

Regardless of the style of picture book and despite the age of participant each was able to express himself/herself through the artistic response. The participants were overjoyed to participate in the artistic response. Anticipation of the artistic response event was observed through the continuous questioning of *when will we paint*, the witnessed remarks concerning potential ideas of *what to paint*, and the repeating of the statement that *art is fun*. Motivation of artistic creativity was truly a factor because the participants wanted to partake in the adventure of

making art in response to each Caldecott picture book and also admitted that they learned more about the story through their own work of art. The choice of art media was also a contributing motivator as the participants were elated to be able to select their own artistic materials, therefore involving mixed media and exploration of artistic technique.

A majority of the discussion during the artistic response involved either art or the particular story at hand, which further validates artistic response as a benefit for enhanced listening/viewing comprehension. Talk of story elements such as characters, setting, events, problem, and solution were evident as the participants made their artistic creation. Discussion concerning the elements of art, art technique, and art media were also present. Knowledge of the elements of art contributed to the area of art expression and visual interpretation of the Caldecott Award picture books as well.

Comparison between the differing phases of this research indicate that the respondents were able to adequately answer questions regarding the characters, setting, problem and solution and also pertinent elements of art during the initial viewing/listening of each respective Caldecott Award picture book. The participants were able to elaborate further about the pictorial illustrations through verbal responses and specific examples of the given elements of art (line, color, shape, form, value, texture, space) and also discussed aspects of the textual message of the story. The artistic response event of this study further reveals the participants' ability to discuss the textual message of the story as well as the elements of art. The difference lies in the pronounced natural discussion of the story in general, the more elaborate discussion of art-related vocabulary and technique, and the actual working through an alternative method of communication - the creation of expressive art.

Research Questions

The following section addresses the overall research question:

How do the convergence of the elements of art, the textual message, and artistic response enrich the listening/viewing comprehension of struggling readers as they communicate through alternative pathways?

This overarching research question will be answered following the discussion of data findings and interpretations related to each sub question. Concluding the four specific questions is the answer to the major, overarching research question.

(1) What developmental, cognitive thoughts surround struggling readers' discussion of read aloud Caldecott picture books?

Struggling readers were generally fluid with their comments as they listened and viewed each of the six Caldecott Award picture books. Similar to other research (Agosto, 1999; Arizpe & Styles, 2003; Bromley, 2001; Evans, 1998; Walsh, 2003), the participants were encouraged to respond interactively to the Caldecott Medal or Honor picture book while the researcher read the story to them. Analytical responses (Sipe, 1998) pertaining to both literary and art elements were present during the majority (94%) of the initial listening/viewing of the six Caldecott Award picture books. Of the 94%, 52% were related to the story elements while 42% pertained to the elements of art. The participants were able to comprehend both textual and illustrative messages within each Caldecott picture book. Other classifications of responses were also stated – intertextual, personal, transparent, and performance. Personal responses accounted for the second

highest category (21) in which the participants described related personal information pertaining to the theme of the picture book.

Adequate Listening/viewing comprehension was also evidenced through the participants' verbal responses to the provided researcher prompts (Appendix G) pertaining to the literary elements. Basic responses were given with limited vocabulary usage but were reminiscent of understanding, qualifying for the classification of match/summary (Kucer & Silva, 1999). All participants listened and viewed the six Caldecott Award picture books with understanding with one exception (Table 5.10). The responses were generally short and simplistic, yet adequate. Differences between the first, second, and third grade participants were slight as they corresponded with the story elements. Individual differences were more pronounced as Tim, Patty, and Imogene were often able to give more complete, precise responses concerning the literary elements.

Typically, an immediate reaction occurred as the participants glanced at the book cover for the first time, during the initial listening/viewing. The first and second grade participant groups were more apt to quickly surmise what they thought about the cover, which was usually a positive comment. However, the cover of the picture book, Rapunzel, instigated an enormous reaction of aversion by Tim as he surmised that Rapunzel was a *girl* book. Interestingly, Tim talked more than both participants combined throughout the reading of this book and later admitted that it was a good, interesting book. During the latter part of the research study he actually ranked it as one of his top three favorites of the case study.

In slight contrast, the third grade participant group tended to study and observe the cover of the new Caldecott picture book and make subtle comments. These participants appeared to be more reserved with their responses yet still anticipated the reading of each picture book with

eagerness. They were just not as forthcoming and obvious as portrayed by the younger participants.

Throughout the initial listening/viewing of each Caldecott picture book, the first grade participant group openly expressed their feelings by saying *oh* and *ah* as they noticed interesting images within the illustrations. For example, while reading The Three Pigs, the first grade participants were jointly enthusiastic about the depiction of the three pigs flying on the paper airplane and also during the scene with flying fish. Their immediate verbal response of astonishment was apparent, as they even referred to the picture book as a *movie*. Immediately after I read this particular story they wanted me to reread it to them. Obviously, the first grade group was thrilled with this picture book and later added that it was a *fun, cool* story.

Observation of the videotape confirmed this finding as the three young participants positioned their bodies over the reading table and placed their arms and hands to their chins throughout the entire read aloud.

The second grade participant group also uttered responses throughout the initial listening/viewing of the Caldecott picture books. One story in particular was most appealing to them – the picture book Knuffle Bunny. Laughter occurred throughout, especially during the laundry scene in which Trixie was helping her dad at the laundromat and clothes were scattered about, including a bra, which created additional discussion about underwear. Continuous repeating of the words, *aggle, flaggle, kabaggle* also occurred as the participants joined the researcher as they were read aloud. Therefore, the second grade group was also spontaneous with their immediate reactions to the Caldecott picture books, which is similar to the findings of the first grade participant group.

Although more sophisticated in their responses and reactions to the Caldecott picture books during the initial listening/viewing, the third grade participant group also displayed an eagerness for the listening/viewing of each story. Analogous to the first grade participant group, the picture book, The Three Pigs, captured the most spontaneous comments during the initial listening/viewing by third grade participant group. Throughout the initial read aloud event each third grade participant verbally attempted to analyze what was occurring in this particular story. At one point in time, Imogene enthusiastically stated, *Oh, I got it, they are going to heaven!* Later, she realized that the pigs were actually being blown out of the story. Discussion also occurred concerning the outcome of the wolf. Mary captured the correct assumption of what happened to the wolf when she noticed that the wolf was depicted outside of the house on the last illustration of the picture book. Previously, the other two third grade participants thought that the wolf became *wolf soup*.

The second listening/viewing integrated with an individual interview of each of the six Caldecott picture books offered insight into the understanding of the elements of art as each participant responded to direct prompts, which primarily involved interpretation of the illustrations. As presented in Table 5.2, the participants readily discussed the elements of art through an abundance of specific verbal usage. This frequency count (Table 5.2) of the seven elements of art – color, line, shape, space, texture, value, and form – reveals that more verbal usage occurred during the individual interviews than during the initial listening/viewing sessions and artistic response engagements. Color was mentioned on 455 occasions in totality during the individual interview – line (156), shape (135), space (83), texture (100), value (152), and form (30). However, it is important to reiterate that the elements of art were also frequently mentioned during the initial listening/viewing (Table 5.1) and the artistic response (Table 5.3). The elements

of art were spoken candidly and naturally during the artistic response sessions, which suggests evidence of advanced viewing comprehension through the elements of art.

The second listening/viewing and individual interview session allowed the participant to fully digest the illustrations through recollection (Clark, 1960) and scrutiny. They were able to fully describe the illustrations through their knowledge of the elements of art. Discussion between the researcher and individual participant was surrounded with rich description of artistic technique, detail of the setting and characters, and precise applicable identification of the elements of art. Remarks concerning the elements of art were developmentally contrasting depending on the individual participant and relative age of the participant. Susie's awareness of **value** was subtle as she remarked, *You can draw on it because you can see it*. Susie was referring to contrast and **value** within the picture book, Knuffle Bunny: A Cautionary Tale. Tommy was more distinctive in his verbal understanding of value during the Knuffle Bunny picture book. *It looks like too much value but I like a lot of value to it. I mean it looks dark. See this, it goes from dark to lighter and lighter and all the way it's light and it gets more darker*. Within this quote, Tommy discussed **value** with multiplicity. As the interview progressed, Tommy added, **Texture** – *it looks like you could just feel the date and stuff. I mean it looks like all stone right now. The bricks look realistic*. These remarks described the setting through the means of the elements of art.

The participants also expressed the appearance of the characters through the art elements. For example, Steve utilized the elements of art in order to paint a verbal picture of Stillwater in the picture book, Zen Shorts. *He's a little, he's like uh, a round panda, a round head, a pointy nose, round ears, long arms*. During the individual interview of The Three Pigs, Patty surmised that the pigs' fur was full of **line**, **texture**, **line** when they were out of the story and when the pigs

were “in the story” they became *not real*. Once again, variation in complexity occurred depending on the individual participant, yet the message of the understanding of art was still clear. Surrounding discussion during the second listening/viewing and individual interview was dominant in the area of the elements of art.

All participants agreed that the illustrations assisted in providing more meaning to the picture book. Tim stated that, *Pictures would be good without no words, but the words wouldn't be so good without the pictures, yeah, because it would be too boring*. Imogene, on the other hand, simply just stated that she *likes the pictures*. In contrast to all other participants, Tommy revealed in the initial stages of the research that he enjoyed the words better than the pictures and that he was a *word guy*. As the research progressed, however, Tommy stated that, *The pictures help you cause it shows it looks better than words and it shows how the wolf is realistic*.

Contrasting differences occurred as the participants discussed the Caldecott Award picture books, yet each individual was able to portray his/her verbal thoughts concerning the book with understanding despite variation in simplicity and complexity. As observed in all three phases of this research, the participants eagerly expressed their literal and contextual understanding of the award winning picture books through detail regarding the illustrations – the elements of art, the understanding of the literary elements, their personal experiences and through their individualistic expression.

(2) What influence does knowledge of art elements have on the verbal response of struggling readers to read aloud Caldecott picture books?

The discussion of the elements of art enriched the visual perception of the struggling reader as indicated by the detailed verbal usage of the elements of art as the participants described the illustrations. Evidence is also apparent through the frequency counts within Tables 5.1, 5.2, and 5.3. The frequency counts illustrate the numerous mentioning of the seven elements of art within the entire case study. Throughout each phase of the research, the participant was asked to relate the illustrations to the elements of art in one form or another. During the initial listening/viewing, the participants were asked the broad question, *Which element of art do you notice the most?* General responses included the most obvious, prevalent elements of art and responses varied according to participant and grade level. The individual interview, combined with the second listening/viewing of the story allowed for a richer, deeper portrayal of the elements of art through specific questioning and the elaboration of responses related specifically to the elements of art. Finally, the last listening/viewing of the selected Caldecott Award picture book, coupled with the artistic response, further engaged the participants into an understanding of the elements of art through verbal discussion and the actual making of the artistic response – a product of art.

Prior to this case study, all participants were given the opportunity to learn about the seven distinct elements of art through two concise yet informational lessons. With similarity to the study of Simpson (2005), the introduction of visual terminology was beneficial. Simpson's research focused on several differing terms surrounding specific visual terminology, whereas this case study attended to the seven elements of art through an initial listening/viewing, an individual interview, and an artistic response of six Caldecott Award picture books.

Through multiple observations and transcriptions, data revealed that the participants were able to understand **line**, **color**, **shape**, **form**, **value**, **texture**, and **space** through careful inspection of the illustrations within the Caldecott Award picture books. Usage of the elements of art strengthened the responses regarding artistic knowledge and description of the illustrations. Knowledge of the elements of art enabled the participants the ability to elaborate on the illustrations. For example, Steve captured the essence of the boldness within the illustrations of There Was an Old Lady Who Swallowed a Fly through the individual interview. *I really like the **color**. It has like a light into dark. Yes, so it kinda is like the **value**. The light and dark.* During the individual interview of The Man Who Walked Between the Towers, Cathy, a first grade participant, stated, *There's a lot of **space** now and there's a lot of **lines** and there's a lot of people.* Patty stated during the individual interview of Rapunzel, *This picture really captures your eye. I see a lot of **color**, **shape**, not that much **value** though, only like right here and there. Uh, there's a little **texture**. I guess there's **all** of them in this picture, **line**, **color**, **shape**, **form**, **value**, **texture**, **space**.* When asked, "How did the pictures help you understand the story?" during the individual interview of Rapunzel, Mary commented, *Um, the story and by looking at the **shapes** and the **color**.*

Participants were also able to incorporate the essential elements of art within their artistic response. When asked the research questions, "Did you try to use any of the elements of art while creating your picture? Which ones did you use and why?" each participant was able to easily identify the elements of art that was of primary interest. **Color** was the dominant response, especially for the first grade participant group, yet the majority of the participants were able to identify more elements of art other than **color**. Many participants stated that they tried to use **all** of the elements of art within their creation.

All components of the research informed the study through the influence of the elements of art in regard to the responses of struggling readers. Differing levels of cognitive functioning were also present through the viewing of the illustrations. The initial listening/viewing of each Caldecott picture book provided the platform for sensory anchoring (Perkins, 1994), thereby constituting the first impression of the artistic object, the picture book. During this first impression, the participants were able to speak of the elements of art in generalities. Instant access (Perkins, 1994) was then apparent, as the participants were able to carefully inspect the illustrations within the picture book through deciphering specific elements of art and through the examination of story content. This close inspection occurred through all phases of the research, but was primarily accomplished through the individual interview because the participant was given ample time to observe the illustrations, and this was obviously the second listening/viewing of the story.

Personal engagement (Perkins, 1994) occurred during the initial listening/viewing, the individual interview, and the artistic response combined with the third listening/viewing. This level of attentiveness was perhaps influenced by the elements of art. In reiteration, through the knowledge of the elements of art, the participants were empowered through a higher understanding of the components of art and were, therefore, more able to attend to the illustrations through deeper engagement and concentration. Without prior knowledge of the building blocks of art the participants may have been less able to describe the illustrations with as much detail. For example, Mary's responses about the illustrations of Knuffle Bunny suggest her depth of concentration. *There are straight **lines**, some are curved and **color**. **Shape**, the heads of people. There is not enough **space** sometimes. The background because of the **form** of the buildings.*

Wide-spectrum cognition (Perkins, 1994) also occurred, as the participants were involved with visual process, analytical thinking, questioning, and verbal reasoning. Perceptive viewing of the illustrations, through the analysis of content and the elements of art, automatically engages the viewer to analyze the artistic work. The participants in this case study were able to apply their knowledge of the elements of art to the viewing of the Caldecott Award picture books through three listening/viewings and were also able to further their analytical thinking through decision-making while they created their art response. One particular area in which the participants engaged in wide-spectrum cognition was during the analysis of the artistic technique of Knuffle Bunny. A majority of the participants verbalized their curiosity of how the technique of photography combined with cartoon was accomplished. Patty was perhaps the most interested when she made several comments such as, *Now they look funny and all of a sudden the buildings look real. Maybe they actually took, I think they probably took photos*. This questioning is evidence of Patty's involvement with the illustrations and her wide-spectrum cognition.

Through the first, immediate reaction to the work of art during the initial listening/viewing, participants were able to understand the overall effect of the elements of art, which would be considered the first investigative phase of art, impact (Clark, 1960). Table 5.1 distinguishes the frequency count of the elements of art as students engaged in the first listening/viewing of the six Caldecott Award picture books. All of the elements of art were stated throughout, with **color** being the most frequently stated element, with the total of 119. Fluctuation occurred in the number of stated elements of art according to grade level and each specific Caldecott picture book.

The phase in which each participant was given close inspection and scrutiny of the illustrations is titled scrutiny (Clark, 1960). This phase occurred during the individual interview

of each Caldecott Award picture book because during this segment of the research the participants were able to carefully view and analyze the detailed illustrations through scrutiny of the elements of art. Specific questions were asked concerning each illustrative spread (Appendix F), therefore prompting more observations and responses. Table 5.2 reflects the frequency count of the specific elements of art in which the participants verbally stated them. **Color** (455 total in frequency, 41%) surpassed all of the other elements of art once again, but **line** (156, 14%), **shape** (135, 12%), and **value** (152, 14%) also ranked high in frequency count.

Recollection (Clark, 1960) arose throughout all components of this case study. The questioning of artistic technique, different aspects of the distinct illustrations, and particularities of the content as well as personal reflections surfaced on many occasions. Recollection was most notable during the second and third listening/viewings of each Caldecott picture book. Tyler wondered why the water appeared so blue in the picture book, The Man Who Walked Between the Towers. He was captivated because of the distinct **coloring** and differing multiple **colorations** of the water. Imogene wondered how Stillwater, a character in Zen Shorts, was so *huge* as she made several remarks regarding his size. She later equated the size relationship to herself and her cat and projected that *size doesn't matter*.

The final phase, renewal (Clark, 1960), was present primarily in the artistic response portion of this case study. This phase emphasizes more reviewing of the artwork as well as the implementation of imagination, memory, and the thinking process. During the artistic response, the participants were able to make a third revisit of the illustrations in each of the six Caldecott Award picture books, make more decisions about the artwork within each picture book, and finally engage their thinking and imagination through their own individualized artistic creation. Decisions were continuously being made through the placement of **color**, placement of **shape**

and objects, which **texture** to use (if any), the **form**, **value**, **line**, and **space**. Participants engaged in the discussion of these elements of art as well as became creative and imaginative through not only the creation of their own artistic response but through the careful examination and viewing of the Caldecott illustrations. At each of the artistic response settings, at least one participant would ask me if I could leave the book open to a specific page so that they could study the artwork further and either draw that particular scene or extend the scene through imagination.

Table 5.3 details the frequency count of the elements of art that were stated during the artistic response. **Color** (404, 74%) overwhelmingly exceeded the frequency count of verbal usage compared to the other elements of art in this segment of the research. Natural discussion was directed primarily to **color**, as the participants were highly concerned with the **color** within their artistic creation.

Differences occurred in the amount of response of the various elements of art between the grade levels. The second and third grade participant groups discussed the elements of art in a larger spectrum than the first grade group, as the first graders reiterated the word **color** (114, 88%) frequently during the artistic response. As the young participants were most drawn to the properties of color, they also spoke of the other six elements of art on occasion during the artistic response. This finding suggests that the participants were perhaps most influenced by **color** yet they were still knowledgeable verbally and artistically in the other six elements of art as well.

The understanding and awareness of the specific elements of art – **color**, **line**, **shape**, **space**, **texture**, **value**, and **form** – allowed for the integration of these instrumental building blocks of art into the conversation of the participants as they discussed the six Caldecott Award picture books. Differing levels of cognitive awareness also occurred, as the participants were able to

experience the artistic illustrations through recollection and scrutiny, thus elevating their perception and discourse of the art elements.

(3) What discussion emerges while the children respond artistically to a read aloud Caldecott picture book in a small group setting and how does this enrich listening/viewing comprehension?

Artistic response was almost an after-thought within the research of Arizpe and Styles (2003). After an analysis of the drawings the researchers concluded that the insightfulness of the illustrations was indeed informative. Another distinct difference between this case study and the research of Arizpe and Styles (2003) was that the teacher was able to become involved within the production of artwork. The artistic response of this research did not contain differing levels of assistance given to the participants. Instead, the participants experimented with forms and materials of art on their own with little guidance from the researcher.

This research focused on all three sessions of data collection through the initial viewing/listening, the individual interview, and the artistic response. With regard to all sessions of this research, it is most apparent that all components were necessary and informative. However, most insightfulness was obtained and gathered through the initial listening/viewing sessions and the artistic response group sessions. The natural discussion surrounding these investigative events showcased the interest in both the textual message – the literary elements, of the Caldecott Award picture books but also the impact of the illustrations – the elements of art.

Specifically, the importance of investigating the discussion while the participants engaged in artistic response was vital to this research. The revelation of candid dialogue about

the characters, setting, events, problem and solution furthered the understanding of what the participants were thinking about and verbalizing while they were making their art. The majority of responses and dialogue among the participants involved both literary and art elements for all participant groups. Observation of comprehension taxonomy revealed that the participants' comments were typically matching the content of the Caldecott picture book (Kucer & Silva, 1999). A concise summary (Kucer & Silva, 1999) of the story was given as well. The story summary typically occurred when the researcher asked the participant to explain his/her artistic response.

Besides discussion concerning the literary elements and the elements of art, other informative themes also arose through conversation. Discussion of specific art media, disclosure that art was fun, related personal experiences, non-related personal experiences, general extensions about the story, and critical literacy related themes were also present, which included decision-making revelations and remarks concerning concentration (Tables 5.4, 5.5, and 5.6). Participants were highly involved in the Caldecott Award picture book through conversation involving aspects of listening/viewing comprehension. Motivation to participate in the artistic response was high as evidenced through many comments about *art as fun* and through the observable focus and enthusiasm exhibited by the participants as they created artwork.

Perhaps it would be most anticipated that younger children would partake in irrelevant dialogue as they embarked in the journey of artistic response. This study revealed that the majority of discussion was pertinent to the Caldecott Award picture books, the elements of art, elements of the story, and content of the illustrations. Similar to both second and third grade participants, the first grade small group of students also discussed the literary elements, especially the characters and setting, while they created their art. Developmental differences of

dialogue did occur between the first, second, and third grade participants concerning levels of sophistication. Regardless of these developmental differences, evidence of thoughts of the story was present throughout all artistic response sessions.

The continuous discussion of picture book related material aided the participants in their listening/viewing comprehension of the Caldecott book. Participants were constantly engaged in the listening and discussion of one another. At times, there was an influence of thought among the small groups. For example, there was speculation as to what happened to the sorceress upon the conclusion of the story, Rapunzel. The first grade small group assumed that she was either still alive or that she died. Many different opinions were injected into the conversation and ideas were expanded during the artistic response.

Through observation and actual transcripts, the revelation that all participants were highly involved with the various art media was evident. The nine participants, young in age, rarely had exposure to art media and they were elated with the individual choice of art supplies. With having limited experience and knowledge, especially in the area of painting, the participants were continuously discussing technique and the elements of art throughout their conversation. Discussion of the actual art media actually curtailed as the participants advanced in their understanding of how art is created. This result occurred because the participants became adjusted to the use of creative art media and knew what to expect as they incorporated the mixed media into their expressive artwork.

Evidence of critical literacy was also present through the participants' conversation. On numerous occasions, participants revealed that they were concentrating, thinking, and making decisions regarding both literary elements and the elements of art. During the artistic response of Zen Shorts, the researcher asked Susie, a first grade participant, how art helped her and she

replied, *By leaning*. Susie then added, *I never stop, I never stop. Even I think about stuff*. Earlier, Cathy said that she was using her *imagination* while she created her art. Every participant in this qualitative study indicated that art was *important* to them and that they were making *decisions* as they created their artistic response. Critical literacy was present as the participants discussed their thoughts and enacted their decisions through their individual creation.

Collaborative discussion among participants combined with the act of creativity during the artistic response instigated alternative pathways of communication and expression, which therefore allowed for the transference of knowledge. Congruent to the findings of Siegel (1995), the transference of knowledge, transmediation, was perceptible throughout this case study. Complex thinking, decision-making, and multiple expansions and parallels of the picture book were present as the participants expressed themselves through the use of another language system, artistic response.

These findings also concur with the research of Short, Kauffman, & Kahn (2000). New ideas surfaced as the participants discussed topics relating to the illustrations and textual message of each picture book through creativity and originality. As the participants described their individual artwork, they reinforced their verbal understanding. Multiple sign systems are complex and require intelligence (Eisner, 1995) as evidenced through the imaginative thought processes of the participants and their creativity. Furthermore, the nonredundant discourse between participants coupled with the meaningful, expressive artistic response increased the benefit of transmediation and alternative pathways, similar to the findings of Whiting (1996; 2005). Probing the minds of the students through questioning and natural dialogue between the small group participants proved to be beneficial during the act of artistic response.

This particular case study emphasized the addition of the elements of art. Through the brief instructions of the elements of the art, the participants were able to converse easily about the seven essential art elements and make critical, analytical decisions about the incorporation of the elements of art as they responded artistically. “The production of a work of genuine art probably demands more intelligence than does most of the so-called thinking that goes on among those who pride themselves on being intellectuals” (Dewey, 1934, p. 46). Inclusion of the elements of art aided the participants’ crucial understanding of the viewing of the Caldecott picture book illustrations, activated knowledge of the foundation of art, and influenced the participants as they created their art.

Natural dialogue strengthened the participants’ listening/viewing comprehension as they created their individual artistic response to the six Caldecott Award picture books. Discussion of the literary elements, the elements of art, critical literacy and informative themes emerged, which addressed the importance of both pathways of expression – verbal communication and artistic communication.

(4) What developmental advancement of artistic response and listening/viewing comprehension are revealed through ongoing student artwork?

The role of the reader (Rosenblatt, 1978) is perhaps the most profound aspect of the picture book, which immediately becomes reality through artistic response. The reader/participant brought a wealth of prior experience and personality to the picture book and these interpretations were further expressed through transmediation, the act of furthering the knowledge of the picture book through another pathway of communication – artistic response.

Each participant captured the essence of originality and self-expression through artistic response. The natural act of listening/viewing comprehension was immersed and extended through a creative reaction to the Caldecott Award picture book. Spatial intelligence, one of the multiple intelligences (Gardner, 1983), was evident during the engagement of the creative artistic response activity while the participants furthered their listening and viewing comprehension.

Perception is the act upon which the eye selectively identifies information with accordance to the functioning of the brain, past experiences and what is considered relevant (Smith, 2004). Through knowledge of the elements of art, the participants were able to identify and utilize the essential seven elements as they perceived the illustrations and created their own artwork during artistic response. Complex thinking was also apparent through the multiple, reflective decisions that were made as the participants created their artwork. This sort of thinking requires sustained effort and involves numerous criteria in application (Resnick, 1987). Not only were the participants thinking of art in general, such as the placement of objects and art media, they were also deliberating about the elements of art and about the content of each particular picture book.

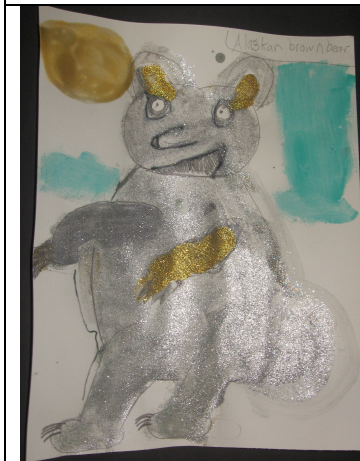
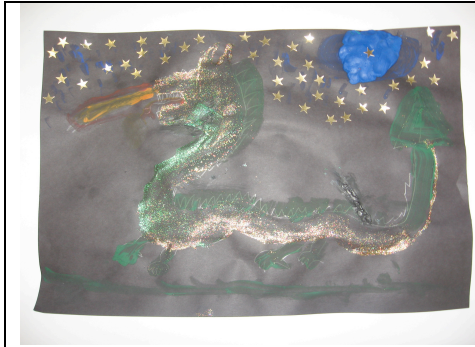
Participants were not instructed in strategic art lessons before or during this research in order to fully investigate the natural quality of progression of both artistic technique and listening/viewing comprehension through the actual artwork. The selected participants were also inexperienced in the area of artistic creation because teachers in the school setting did not provide any art instruction in the elementary grades. Therefore, the participants required minor directive advice concerning the mixing of paint. Steve, in particular, attempted to mix all of the paints together in order to create a **colorful** picture, which ultimately resulted in a muddy, brown **color**. During these situations the researcher had to interject and explain how to change from one

color to another by first cleaning the paintbrush before dipping into another color. The third grade participants were especially sensitive to this issue because they wanted the *true color* frequently.

Principles of Hoffman and Weikart (2002) were witnessed throughout the observation of artistic response. The authentic experience of working with art and differing artistic media was instrumental to the artistic response. Participants experimented and explored their individual creativity through the role of the experience as they applied the various art media. Progression from simple to complex, another principle devised by Hoffman and Weikart (2002), was clearly evident. The participants typically started with basic **shapes** and **colors** and then progressed to more complexity through detail and elaboration of artistic technique and subject matter. Finally, the quality of individuality (Hoffman & Weikart, 2002) was apparent due to the differing styles in which the participants utilized as well as the differences in chosen art media. Individuality was expressed through the differing subject matters relating to the Caldecott Award picture books, the style of art, the application of the elements of art, and personal reflections. All of these individual components of individuality were emulated through the creation of art.

Collective Artistic Responses 6.1, 6.2, and 6.3 showcase the artwork of the nine participants from the first to the last artistic response. Evidence of the inclusion of the literary elements, the elements of art, individuality, and advancement from simple to complex are observable.

**Collective Artistic Responses 6.1 There Was an Old Lady Who Swallowed a Fly, Above;
Zen Shorts, Below, Third Grade Artistic Responses**



Tyler

Mary

Imogene

**Collective Artistic Responses 6.2 There Was an Old Lady Who Swallowed a Fly, Above;
Zen Shorts, Below; Tommy - The Three Pigs, Below, Second Grade Artistic Responses**



Steve

Tommy

Patty

Collective Artistic Responses 6.3 There Was an Old Lady Who Swallowed a Fly, Above; Zen Shorts, Below, First Grade Artistic Responses



Cathy

Susie

Tim

The above collective artistic responses (6.1, 6.2, 6.3) allow for a glimpse of the production of work, which was accomplished during this qualitative case study. There was an Old Lady Who Swallowed a Fly was the first artistic response of this research whereas Zen Shorts was the final artistic response. All displayed artwork in the collective responses represent these two specific picture books with the exception of Tommy's artwork because he left shortly after the completion of The Three Pigs picture book. His artistic response portrays the first

artistic response of There Was an Old Lady Who Swallowed a Fly and The Three Pigs (refer to the centered artwork, with the second grade artistic responses).

All participants were able to express a literal understanding as documented through their artistic responses. A clear message of each respective Caldecott Award picture book was represented through the artwork. The overall effect, pertaining to the incorporation of the elements of art, is included in each of the artistic responses regardless of developmental ability. The third grade participants, however, were somewhat more precise in the creation of their artwork as they were concerned with realism, which is congruent to the findings of Elkind (1994). The later artistic creations typically display a more pronounced artistic portrayal, which indicates a deeper understanding of composition, relationships to other objects and proportion.

Upon initial speculation, it is apparent that the first grade artistic responses remain fairly similar when considering the progression/advancement of the artwork. However, the far left artistic response, created by Cathy displays more representation and detail than her first artistic response of There Was an Old Lady Who Swallowed a Fly. The lower artistic response of Zen Shorts is more stylistic and representative in that it portrays the house of the characters with vibrant **colors**. The artistic responses of the other two first grade participants remain expressive and comparable to their first artistic response. During the articulation of speech, the first grade participants made dramatic increases of substance. Remarks that they were *thinking about the story* were made and Susie added, *There's already too much stuff in my head*. Susie later added that the picture books helped her *learn*. They were able to converse more productively about the picture books and the elements of art as the study advanced.

The second grade participants increased in artistic representation and the application of the elements of art when comparing and contrasting their first artistic response to their second

response. The overall representation of the artistic production, especially during the later artistic response, was outstanding. All three participants created more representational works of art, which indicates not only more pronounced technique in art and the elements of art, but is also indicative of more awareness of the story, both in illustrations and textual content. Evidence of advanced usage of the elements of art is present as the three, second grade participants incorporated **line, color, shape, form, value, texture** and **space** within the picture plane. The initial artistic responses were more basic whereas the final artistic response exhibited more complexity of both the picture book and artistic technique, evidence of advancement from simplistic to complex (Hoffman & Weikart, 2002). As the research progressed, the second grade participants also spoke more deeply about the story. Patty stated during her artistic response of Zen Shorts, *Stywater has the cake and Addie is sitting there with her shoes off and they're like talking to each other and stuff like that. And, Stillwater is looking at the cake and saying what a beautiful cake it is and that and it looks like she made it herself and he's gonna tell her a story, stuff like that.*

Imogene's two artistic responses display the most noticeable improvement in artistic representation. Her earlier artistic response of the old lady was centered in the middle of the pictorial frame and was ordinary in all aspects of the elements of art. Her later work of Zen Shorts portrays Stillwater lying down and placed half out of the page, therefore creating high interest in perception. This advancement in composition is highly noticeable and exhibits critical thinking of placement of objects; **space**. An increase in detail is also recognizable in Imogene's artistic response as well as the other two third grade artistic responses. Tyler's artistic response, on the far left, displays an Alaskan Brown bear, which was a replacement of the story Zen Shorts. Tyler stated that this was the *best artwork* that he had ever created and that he took so

much time creating this piece. Mary's artistic response of Zen Shorts is not as vibrant as her response to There was an Old Lady Who Swallowed a Fly. She admitted to me that she did not particularly like Zen Shorts, which may have impacted her artistic creation.

Obvious progression in listening/viewing comprehension, discussion of the story and related ideas, understanding of the elements of art, and aesthetic creative expression through artistic response was apparent. Steve, for example, initially spoke relatively few words about the Caldecott Award picture books and then gradually began to increase his responses in both depth and length. At the end of the research, Steve expressed himself profoundly through both verbal and artistic responses. The other participants in this case study also followed suit. Although the picture book Zen Shorts was rather complicated due to the subtle problem and resolution of the story, the participants were still highly engaged in conversation about this book and ultimately created spectacular artwork during their artistic responses.

Similar to the findings of Arizpe and Styles (2003), the artistic responses of the younger participants were more expressive and less detail-oriented than the older participants. The expressive quality of the younger participants did not exclude them from rich interpretation of listening/viewing comprehension. As a matter of fact, the younger participants were more able to express themselves artistically and verbally through their explanation of their artistic response. For example, during the artistic response to The Man Who Walked Between the Towers, Tim stated, *I'm getting the cable ready for them. There's cable, see three cables. There's Phillipe*. Tim put himself into the framework of the story and was therefore deeply involved in both story and his artistic creation (refer to Artistic Response 4.14).

Artistic Response 6.4 The Man Who Walked Between the Towers: Tommy



Tommy, a second grade participant stated, *My picture is going to be the water and the ship and the sun. That's what I'm trying to make right now. I've got to make this really, really cool thing on the bottom. And when he's walking between the Twin Towers I have to put a big tower here, a big twin tower right here and put a **line** right there and put a lot of **color** to the Twin Tower.* Obviously, Tommy was thinking about the main character, the setting of the story and also the elements of art as he created his picture (Artistic Response 6.4). During other situations, other than art, Tommy had a difficult time expressing himself. On many occasions he acted inappropriately and was off-task. However, during the artistic response he tended to focus on both the story and art elements and work diligently.

The third grade participants were also able to contribute to the listening/viewing comprehension of each Caldecott picture book through their artistic response. Similar to the other two participant groups, the third grade participants progressed in their ability to discuss the story and create their art, with the exception of Tyler, who primarily discussed subjects that made him think of the story. Later, during the artistic responses of The Three Pigs and Zen Shorts, he actually appeared to become obsessive with his talk of Godzilla and bears. No other participant in this study responded in this manner. Despite his tendency to deviate from the story, Tyler was exceptionally interested in the picture book and the creation of artwork during his artistic response. He, in particular, admitted that he rushed down to my room to paint and that he was sad when the research was completely over.

Discussion, hence understanding of the picture books, became more pronounced and detailed as the research progressed. Imogene, for example, stated that she was *making it so Phillipe is walking across the towers* during her response of The Man Who Walked Between the Towers. In contrast, during the response of the picture book Knuffle Bunny: A Cautionary Tale, Imogene stated, *I'm drawing her going to the Laundromat by herself to get Knuffle Bunny. Not I mean, not to get him, but she's happy. She's going again and I'm going to draw Knuffle Bunny with her.* More detailed in explanation of her artistic response, Imogene was able to adequately capture the scene of her art and was therefore contemplating the picture book with more understanding. As a matter of fact, Imogene was extending her thoughts of the story while she created her artistic response to Knuffle Bunny. Furthermore, Imogene discussed her perceived theme of the story Zen Shorts when she discussed what lesson was taught within the content, *If something's big it doesn't mean it's scary, you can be friends, like um my cats they're not, uh, people, but we are.*

They can still be your friends, so, that's what it teaches us. Complex thinking of the story was present during the artistic response, especially as the study progressed.

The rich quality of the artistic response artwork prompted the researcher to develop taxonomy of classification in order to differentiate the literary elements that were contained within the artwork. As the participants created their artistic response they thought about what they were depicting and also the application of art media. Through the thoughts of the literary elements, the participants depicted a representation of the Caldecott Award picture book, and at times, something non-representational.

Therefore, the developed taxonomy perhaps reflects the level of listening/viewing comprehension of the participants as they created art. Table 5.8 reveals the classification of the artistic response artifact of each of the nine participants. Overall, 45% were classified as interpretation as the participants included a minimum of three literary elements within their artistic creation, 34% of the artistic responses involved matching in which the participants utilized only one or two literary elements within their artwork, 17% included an alteration or addition within their artistic response, thus resulting in the classification extension, and only 4% were identified as replacement in which the artistic response did not represent the Caldecott picture book at all. These findings suggest the importance of the artistic response, as the struggling readers were able to create art representational of the picture book through the use of the elements of art and the literary elements while they were thinking critically.

Overall Research Question

How do the convergence of the elements of art, the textual message, and artistic response enrich the listening/viewing comprehension of struggling readers as they communicate through alternative pathways?

Evidence of deepened listening/viewing comprehension was revealed as the nine struggling readers participated in small group discussion, an individual interview, and an artistic response relating to six distinctive Caldecott Medal or Honor picture books. Participants gleaned knowledge of the seven elements of art through two succinct instructional sessions. The gained knowledge of the elements of art initiated the journey of discovery, as the participants were able to converse and discern the distinct qualities of the art elements, which was evidenced through the frequency count tables (Table 5.1, 5.2, and 5.3).

Through the multidimensional focus of this research, the struggling readers listened/viewed each of the six Caldecott picture books and responded verbally during the first two encounters with each picture book and responded artistically during the third listening/viewing. General prompts addressed the literary elements and a broad perception of the elements of art during the initial listening/viewing. An overwhelming majority of the responses were considered analytical (Sipe, 1998) as they pertained to either the elements of art or the literary elements. In addition, results indicate the listening/viewing comprehension as match/summary (Kucer & Silva, 1999) in all participant cases, with the exception of Tommy. The level of listening/viewing comprehension was basic and rudimentary in most cases during the initial listening/viewing event.

The second phase of the research involved a second read aloud of the same selected Caldecott Award picture book with the inclusion of an individual interview following the read

aloud. Evidence of repeated verbal usage of the elements of art was portrayed as the participants discussed the varying elements of art within context of the distinctive illustrations of the picture book. Primarily, the elements of art were utilized throughout description of the characters and setting. The incorporation of the elements of art within the individual interview equated to a richer, fuller description of these two literary elements specifically. Occasionally, the problem and solution were discussed with the use of the elements of art, but during these two literary elements, the participants tended to discuss the literary content of the scene and not the aspects of art as often.

The final component of this research involved a third read aloud of the award winning picture book combined with an artistic response. Analysis of participant discussion during the artistic creation revealed various themes besides the elements of art and the literary elements. Participants also conversed about art media and technique, and other informative themes – art as fun, related personal experience, non-related personal experience, story extensions, and critical literacy – art helps in concentration, thinking, and making decisions. The emergence of these revealing themes explains not only the natural discussion topics but also sheds information on how the artistic response assisted the participants as they engaged in critical thinking and expressed their thoughts through an alternative pathway.





As participants embarked in the role of the experience (Hoffman & Weikart, 2002), they were enthralled with the experience of using various art media through a mixture of art materials. Discussion surrounding technique and the variety of art media enlightened the participants. As the study advanced, the artwork product progressed from simple to complex (Hoffman & Weikart, 2002) through the advanced incorporation of the elements of art and increased knowledge of artistic technique. The artwork became a work with the quality of individuality.

Participants sought to create a unique artistic response different from others yet representative of the Caldecott Award picture books.

Perhaps the most revealing answer to the overarching research question lies in the analysis developed by the researcher, adapted from the comprehension taxonomy of Kucer and Silva (1999), concerning the artistic response artifact. Portrayal of the Caldecott picture book through the artistic response offers insight into the listening/viewing comprehension as each participant was directed to create a work of art relating to the picture book. Differing levels of artistic response interpretation occurred, as the majority of the participants integrated the literary elements within their artwork. Exhibiting one or two literary elements indicated **matching** as the participant matched their response to the Caldecott picture book simplistically. Of all artistic responses, 34% were considered to be **matching**. The category **interpretation** was given when the participants incorporated three or more literary elements within their artwork. Almost half (45%) of the artistic responses were classified as **interpretation**. These two categories signify distinct representational understanding of the story and hence transcend into the area of listening/viewing comprehension. As the participants created their artwork and incorporated the literary elements, they were thinking of not only artistic placement and elements but also of the story. Another categorical analysis of the artistic response artifact was **extension**, which entails additional extensions of the Caldecott Award picture book within the artwork. **Extensions** occurred in 17% of the artistic responses during this study. Typical **extensions** involved futuristic solutions to the Caldecott picture book or additions within the depicted event. The **replacement** category signifies an artistic response that does not represent the picture book yet instead offers a substitution. Only 4% of the artistic responses were identified as **replacement**, and were solely produced by the same participant, Tyler.

Table 6.5 defines and illustrates the researcher-developed taxonomy, which classifies the distinction between various representations of the Caldecott Award picture book through artistic response. Definitions of matching, interpretation, extension, and replacement are given, digital photographs of artistic responses are exhibited, and a brief explanation of the artistic response artifact is provided.

Table 6.5 Analysis of the Artistic Response Artifact – Adapted from the Reading Comprehension Taxonomy of Kucer and Silva (1999)

Term	Definition	Artistic Response Artifact	Explanation
Matching	A matching of the story occurs as one or two literary elements are depicted in the artistic response artwork. This implies a basic representation of the picture book.		This artistic response depicts Rapunzel in the sorceress' garden (character and setting). Story: <u>Rapunzel</u>
Interpretation	At least three literary elements are present within the artistic response artwork which signifies a significant representation of the picture book.		An artistic response that portrays Phillipe as he walked across the Twin Towers (character, setting, and event). Story: <u>The Man Who Walked Between the Towers</u>
Extension	Additions or extensions regarding the characters, setting, event, or futuristic or invented solution occur within the pictorial artistic response. The extension relates to the picture book and does not alter the overall contextual message.		The solution is altered within this depiction of Trixie. She is now older with longer hair and is going to the laundromat with Knuffle Bunny. Story: <u>Knuffle Bunny: A Cautionary Tale</u>
Replacement	An artistic response that does not represent the content of the picture book. Instead, there is evidence of a substitution, which exemplifies literary elements that are nonrepresentational.		A replacement occurred because this artistic response represents Godzilla. This character was not at all present within the picture book. Story: <u>The Three Pigs</u>

Considering that three of the authentic response artifact analyses involve keen interpretation of the story – matching, interpretation, and extension – the overall majority (98%) of the artistic responses exemplify an enriched listening/viewing comprehension of each Caldecott Award picture book. Through rich discussion and dialogue concerning the literary elements, the elements of art, and other imperative, informative themes, participants elicited an enhanced listening/viewing understanding of the Caldecott Award picture book. Natural topics of discussion included the elements of art and the literary elements more so than any other category during the artistic response (Tables 5.5, 5.6, and 5.7), which suggests enriched listening/viewing comprehension. Participants were also motivated with the process due to the fact that they worked for an extensive amount of time on their artwork. Expression through art, an alternative pathway, carved the path of deeper listening/viewing comprehension for the nine struggling readers as they experienced distinctive Caldecott literature.

Conclusions

Evidence of the influence of the elements of art knowledge, the listening/viewing of Caldecott Award literature, and an artistic response to the Caldecott Award winning picture books on listening/viewing comprehension was attained and apparent in this study. Through the course of the fourteen-week qualitative case investigation, nine struggling readers engaged in the epistemology of visual knowledge through instruction of the seven elements of art, the viewing of six distinctive picture books, and an artistic response to each Caldecott picture book, which not only motivated the participants to learn, but also expanded the verbal and artistic expression of the participants as well.

The initial listening/viewing of each Caldecott picture book elicited natural unimpeded responses as the three small groups listened and viewed the picture book. A variety of aesthetical responses (Sipe, 1998) were given including analytical responses related to the literary elements or the elements of art, intertextual responses in which the participants referenced connections to other media, personal responses, transparent responses in which the participants momentarily merged with the story, and performance responses in which the participants were playfully involved in the picture book. Overall, results indicate analytical responses as the highest category (94%) in which the participants discussed both literary and art elements throughout the picture book.

Through prompts, the participants answered questions regarding the literary elements of each of the selected Caldecott Award picture books. Varying levels of responses were given, however participants were nonetheless able to adequately explain the major components of the textual message. Therefore, the match/summary classification (Kucer & Silva, 1999) applied to each of the nine participants during each of the initial listening/viewings of the six Caldecott picture books, with one exception.

The second listening/viewing coupled with the individual interview allowed for the investigation of perception as the nine struggling readers scrutinized the illustrations further through recollection (Clark, 1960). Knowledge of the seven elements of art was evidenced through this component of the research, as the participants were able to distinguish between the seven distinctive elements of art and were also able to verbally express their understanding of them through personal engagement (Perkins, 1994).

Artistic response, the final component of this case study, provided the most insight into this investigation. Through the role of the experience (Hoffman & Weikart, 2002) the

participants were able to further their understanding of art media and the elements of art.

Artwork as well as discussion of the Caldecott picture book progressed from simple to complex (Hoffman & Weikart, 2002) and the quality of individuality became more pronounced through unique portrayals of artistic creativity. Authentic, aesthetic responses (Sipe, 1998) continued to surface as well as the elements of art, literary elements and other informative themes. Topics of discussion ranged from art as fun, related personal experiences, non-related personal experiences, story extensions, to critical literacy.

The most profound evidence of enhanced listening/viewing occurred through examination of the artistic response artifact – the individual, creative response to each of the six Caldecott picture books. Distinct representation of the Caldecott picture book emerged through the incorporation of both literary and art elements. As the participants were creating their individual, expressive works of art, they verbalized what they were portraying and relayed their thoughts about the story. The depiction of one or two story elements, *matching*, indicated a basic representation of the picture book yet revealed an understanding of the story nonetheless. An incorporation of three or more literary elements, *interpretation*, indicated a thorough representation of the story and more pronounced thoughts of the picture book. An artistic response containing an additional component or an alteration to the story, *extension*, displayed evidence of imagination yet remained indicative of story understanding. *Replacement*, a creation that does not portray the picture book, indicated that the participant was not particularly thinking of the Caldecott picture book while creating an artistic response.

As the nine struggling readers engaged in the artistic response, their knowledge of the elements of art, the literary elements, their personal reflections, and individuality merged. The power of an alternative pathway of expression was evident as each of the nine participants

expanded their critical literacy through the creation of distinctive art – a unique product that will not be easily forgotten. The conclusions of this study indicate the necessity of the visual arts within the school curriculum due to the impact that art has on the listening/viewing comprehension of struggling readers.

Implications for Further Research

This qualitative case study provided insight into the listening/viewing comprehension of nine struggling readers as they learned about the seven elements of art through two episodes of instruction, experienced six Caldecott Award picture books during three separate read alouds, and engaged in an expressive artistic response. This study explored the participants' use of an alternative communication pathway through artistic expression and how the artistic response influenced listening/viewing comprehension. More research must occur in order to further examine methods of enhanced learning structures for effective educational practices.

Replication. A complete replication of this research would be highly recommended in order to further validate these findings due to the originality of this study. Similarities exist with previous research, but a study involving the seven elements of art has not been formerly conducted. Exact replication of this study would, therefore, substantiate the findings, thus making this study highly noteworthy.

Modification of picture books. Duplication of all details regarding this research with the exception of the type/style of studied picture books could also prove insightful. Literature changes could possibly entail multicultural themed picture books, picture books that are monochromatic (black and white) in appearance, wordless picture books, or picture books with

limited illustrations, for example. The implementation of these changes could possibly support the importance of the elements of art, the artistic response, and the picture book within a different perspective.

Variation of the Instruction of the elements of art. Prior to the engagement of the research entailing the use of the Caldecott Medal or Honor picture books, the participants engaged in two 35-minute sessions of the elements of art instructional lessons. Replication of this research with an alternative of more rigorous and lengthy art lessons could prove insightful. Would the participants have an even more enhanced perception to the elements of art? How would variation of the instruction of the elements of art affect their artistic response artwork? Children in elementary schools who do not have art instruction typically are not exposed to instruction regarding the elements of art. Therefore, more background knowledge of the elements of art may alter/enhance the findings.

Involving upper level elementary/middle school participants. This case study was conducted with nine struggling readers in first, second, and third grade. Replication of this research with an older participant group could provide additional information. An understanding surrounding the developmental aspects of the elements of art and artistic response could provide evidence for the need of the visual arts – artistic response – to literature for older students as well.

Utilizing a non-struggling reader participant group. The current study involved participants who struggled in reading. Conducting this study by altering the participant group to consist of students with normal, above average, or gifted reading skills could prove insightful. Are these findings limited to students who struggle in reading or could other students possibly benefit as well through the instruction of the elements of art and artistic response? Comparisons

of both populations of struggling readers and above-average readers could provide insight regarding developmental differences. If the results indicate that the elements of art and artistic response components benefit the population of all students, instruction of the elements of art and artistic response should be implemented in the general school setting.

A larger, multi-aged participant group. Throughout the current study, the participants inquired if they could work with the other participants (first-second-third grade participants) all together. The mixture of various aged participants could increase the understanding of the influence of developmental differences and how these affect the participants during their verbal responses as well as the artistic response. Also, a gathering of all participants in differing age ranges upon the completion of artist response activities could provide insight as the participants explain their artwork.

A longitudinal study. Conducting this study over a period of three to five years would provide substantial, resonate results. Tracking the participants over a three to five-year span, with additional instruction of the elements of art and additional picture books and art responses, would further generalize the findings. Would the increased amount of time and implementation of this research further enhance the participants' knowledge as they comprehend stories through viewing/listening? Would motivation of reading and art continue to increase? Extended time may allow the participants to become more perceptive and therefore more able to employ expression through an increased understanding of the alternative pathway of art.

Implications for Teaching

The findings, which demonstrate the benefit of instruction of the elements of art, the viewing/listening of expertly designed Caldecott Award picture books, and artistic response upon struggling readers, illustrate the need for the implementation of the following instructional ideas within the educational system.

Instruction of the elements of art. The frequency count of this study indicates the numerous times in which the participants stated the specific elements of art. This verbal artistic language and vocabulary (art elements) joined with the usage of story related aspects (story elements) such as character, setting, events, and problem/solution to assist in the increase of listening/viewing comprehension of struggling readers. Therefore, it is essential for the students to become familiar with the building blocks of art, the elements of art, in order to fully understand the foundation of art and ultimately enhanced viewing/listening comprehension.

Listening/viewing of picture books, especially Caldecott Medal or Honor picture books. The listening and the viewing of highly distinguished literature, such as Caldecott Award picture books, allows the student to experience the essential seven elements of art as well as the elements of the story within the context of high quality literature. The artistic illustrations of these particular books, for example, are unquestionably outstanding and unique. Students should be able to experience the understanding of story elements and the elements of art within the context of award winning literature.

Advanced discussion of the story elements. It is imperative that students understand the correct literary element vocabulary with association to the narrative story. Character, setting, events, problem and solution must be explained in order for the student to fully comprehend the

foundation of the story. Equipped with the correct vocabulary related to the story elements, the student is likely more able to verbally express an accurate retelling of the story.

Discussion of the elements of art. Similar to story elements, students should be able to verbally express the elements of art within the context of highly regarded picture books. Continuous discussion of the elements of art will promote a deeper understanding of the work of art as well as the message within the illustration. Increased perception pertaining to the elements of art may serve to increase viewing comprehension.

Artistic response. The avenue of artistic response opens the door of alternative pathways of expression and communication, especially for those who struggle in certain areas in school. The creation of one's own artwork enables self-expression and often lends itself to an extension of learning. Students should be able to explore reading and other subject areas through alternative sorts of communication such as art.

Natural discussion while working on the artistic response. Often, students are instructed to remain quiet while engaging in an activity. An allowance for the natural flow of discussion may prompt necessary talk about the story content, the elements of art, art media and techniques, as well as extensions of the story and personal experience. The teacher should serve as the facilitator of discussion and can assist in the area of art technique and story dialogue as necessary.

Multiple art media usage. Typically in the school setting, the students are instructed to use crayons, pencils, markers, glue, and construction paper in order to create a craft or art project. Through the availability of multiple forms of art media the artist is able to produce works of high interest. This study supported that student choice of art media as well as multiple assortments of materials was motivating. The students in this study rarely had the opportunity to

work with clay, beads, paint, glitter glue and other forms of paper. As a result, they were captivated by the allowance of free choice and variety.

Student explanation of his/her work of art. The creation of art is important in artistic response and the talking about that art is important as well. Students should be able to explain their work of art and discuss which elements of art they incorporated into their work. This will reaffirm their comprehension of the story and will enable them to express which elements of art impacted their artwork. Other students will also listen and learn about the artistic ideas, story understanding, and elements of art through each classmate.

Art as motivation. A continuing, reoccurring theme in this research entailed the idea that art was highly motivating for all nine participants. Some of the participants had troubling lives and some were unmotivated in school. However, they all remained engaged during the artistic experience. *Art is fun* was stated frequently as well as, *Can I stay here and work during recess?* In order for children to achieve in school, they must feel confident and successful. Through art, an alternative form of communication, students are enabled to express themselves freely, make decisions and gain knowledge in the learning experience.

Visitation of art museums. A visit to a local art museum would extend the knowledge of the elements of art through a variety of works of art. Two-dimensional works of art as well as three-dimensional works would allow the students to observe all seven elements of art and would allow for new contexts and further discussion of each. Form and texture would be highly noticeable in the works of collage, jewelry, pottery, and sculpture, therefore giving the students more exposure to visual art.

Implications for administrators. The findings of this research evidenced the positive qualities of the inclusion of art within the realm of struggling readers as they effectively

communicated through alternative pathways. Not only was listening/viewing comprehension deepened, the struggling readers also experienced a profound increase in motivation as they were learning literature. Therefore, visual art should be incorporated into the curriculum, no matter how crowded the agenda. Struggling students, as well as those who do not struggle, could greatly benefit through art as alternative pathway of communication.

Researcher Reflections

Upon review of the findings in the observer/participant role of the researcher, and through past and current teaching and understanding of the struggling reader, I possess a profound passion for this particular case study. The struggling reader is typically a frustrated student because he/she knows of his/her weakness in reading, and in many instances, school in general. The school atmosphere is often a difficult setting for this type of student as dissatisfaction in school may be high and motivation may be low. These particular students, especially, require not only motivational activities, but also alternative pathways of communication for full personal expression and learning.

As witnessed in this research, nine participants gleaned knowledge of the seven elements of art through two thorough instructional sessions and they were subsequently able to identify the seven instrumental elements during the initial listening/viewing as well as recall story elements such as character, setting, events, and problem/solution. The individual interview incited more advanced responses concerning the art elements and general responses regarding the story content. Participants were able to respond accordingly and the majority responded to prompts with accuracy and understanding. Many participants were able to extend the basic questioning with additional responses regarding the story content as well as an elaboration of the elements of

art. Finally, the artistic response phase of this research allowed each participant to individually express his/her own artistic style and listening/viewing comprehension.

All nine participants were overjoyed to partake in the artistic response aspect of this case study. Recess was no longer a concern and many of the participants would request the researcher in the hallway if they could *please paint today*. This outstanding motivation for a school-related activity astonished the researcher and solidified the dire need for the inclusion of the visual arts in school. Through art, the students learned the application of the elements of art and were able to extend their basic listening/viewing comprehension of each Caldecott Award picture book through their own highly individualized artwork. Imogene captured the story listening/viewing comprehension well in conjunction with artistic response, *I will always remember the story through my own work, at least until I am 100*.

Through the artistic response, the researcher witnessed and observed an energy that was implausible. The participants were full of joy and exploration while they were engaged in this activity. They continuously made decisions regarding the content of what to draw, the choice of art media, the placement of color and other elements of art, while simultaneously sharing thoughts of the story content. The visual and textual became united and ultimately became the palette of exploration for the participants. The participant, regardless of his/her level of artistic experience, was enlightened to experience art in relation to the six Caldecott Medal or Honor picture books. An occasional episode of slight frustration would occur in which a participant deemed it necessary to start over. During the rare circumstances in which this occurred, the participant would either continue the process of artistic creation or start over and would still utter the words that *art is fun*.

Not only was the artistic response an enlightening, motivating activity, the artistic creation, coupled with knowledge of the elements of art, enriched the foundation of listening/viewing comprehension through an alternative form of communication and expression. This conclusion is evidenced through the multidimensional vocabulary usage of both the elements of art and the elements of the story. Participants were able to capture the essence of the story through descriptive art terms in combination with essential story elements. Through artistic expression, the participants embellished their knowledge and personified their individual extension or replication of each Caldecott Award picture book through an actual work of art. The resulting artwork became a masterpiece in the eyes of each student, a work of individuality and expression, which further emulated the listening/viewing comprehension of each distinctive Caldecott Award picture book.

A major goal of educators, especially those specializing in reading, is to promote confidence in reading through the ability to comprehend written material. Struggling readers often are at a disadvantage in the area of comprehension of written text. As a result, confidence levels of struggling readers are often lower than proficient readers, which may subsequently lead to the lack of interest in reading. An increase in reading motivation may provide the necessary encouragement to struggling readers that they ultimately require. Through the knowledge of the elements of art, the experience of distinctive Caldecott Medal or Honor picture books, and through individual creativity and expression, the struggling reader may experience success, which may ultimately lead to the intrinsic motivation to read for life.

The participants in this study were positively affected by the convergence of art and rich literature. Several participants continue to discuss the distinctive attributes of the research – the Caldecott Award picture books and the artistic response. Hopefully, this study will continue to

impact their lives, especially in the area of literacy and alternative expression, and will also lead educators to the pathway of literacy instruction through the integration of art.

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Appendix A

Title 1 Guidelines and Criteria

Behavioral Profiles (Guidelines set by the school district, source unknown).

I. HAS A STRONG NEED FOR TITLE 1 SERVICES.

A child with a strong need for services may exhibit the following types of behaviors: Often behaves aggressively or combatively; will not join in group activities; is easily distracted; moves quickly from one activity to another; disrupts conversation and interactions; will not attempt written communication; lacks strategies for problem solving; shows no interest in books; does not make choices.

II. WILL DEFINITELY BENEFIT FROM TITLE 1 SERVICES.

A child who will definitely benefit from Title 1 services may exhibit the following types of behaviors: Seldom converses with peers; is “shy” and unable to sustain relationships; cries when he doesn’t get his own way; lacks self-confidence; occasionally accepts compromise; imitates the problem solving strategies of peers; attempts written communication if prompted; is uncomfortable examining options and making choices.

III. WILL BENEFIT FROM TITLE 1 SERVICES.

A child who will benefit from Title 1 services needs some additional support in order to be successful in school. She/he may exhibit the following types of behaviors: Converses freely with peers but is reluctant to converse with adults; has a limited vocabulary; usually accepts compromises; occasionally cries when she doesn’t get her own way; has a sustained relationship with 1 or 2 other children; is compliant-tries to please everyone; becomes absorbed in work for short periods of time; is unable to solve conflicts without adults intervention; is beginning to develop problem solving strategies; attempts written communication; attempts to get the meaning from print; examines options and makes choices in familiar situations.

IV. HAS LITTLE NEED FOR TITLE 1 SERVICES.

A child who has little need for Title 1 services may exhibit the following types of behaviors: Speaks fluently in one or more languages; asks questions; initiates conversations with peers and adults; shares and takes turns; listens to others; respects the rights and property of others; doesn't fall apart when he doesn't get his own way; enjoys playing and working with a variety of peers; becomes absorbed in work for extended periods of time; is able to solve conflicts without adult intervention; demonstrates strength; agility, endurance, and dexterity in physical activities; has no difficulty with task requiring hand-eye coordination; attempts several approaches when confronted with a problem; becomes absorbed in "reading" books; examines situations, ideas and options and makes choices; uses imagination to pretend and create new ideas, stories, music, art, initiates a variety of written communications.

Appendix B-1

Investigative Review Board of Kansas State University Research Approval



University Research
Compliance Office
203 Fairchild Hall
Lower Mezzanine
Manhattan, KS 66506-1103
785-532-3224
Fax: 785-532-3278
<http://www.ksu.edu/research/comply>

TO: Marjorie Hancock
Elementary Education
246 Bluemont Hall

Proposal Number: 4144

FROM: Rick Scheidt, Chair 
Committee on Research Involving Human Subjects

DATE: January 4, 2007

RE: Approval of Proposal Entitled, "The Art of Transmediation: How Struggling Readers Utilize Art Elements for Comprehension and Response."

The Committee on Research Involving Human Subjects has reviewed your proposal and has granted full approval. **This proposal is approved until January 4, 2010.**

In giving its approval, the Committee has determined that:

- ☒ There is no more than minimal risk to the subjects.
☐ There is greater than minimal risk to the subjects.

This approval applies only to the proposal currently on file. Any change affecting human subjects must be approved by the Committee prior to implementation. All approved proposals are subject to continuing review at least annually, which may include the examination of records connected with the project. Announced post-approval monitoring may be performed during the course of this approval period by a member of the University Research Compliance Office staff. Injuries, unanticipated problems or adverse events involving risk to subjects or to others must be reported immediately to the Chair of the Committee on Research Involving Human Subjects, the University Research Compliance Office, and if appropriate and if the subjects are KSU students, to the Director of the Student Health Center.

When deemed appropriate by the IRB and prior to involving human subjects, properly executed informed consent must be obtained from each subject or from an authorized representative, and documentation of informed consent must be kept on file for at least three years after the project ends. Each subject must be furnished with a copy of the informed consent document for his or her personal records. The identification of particular human subjects in any publication is an invasion of privacy and requires a separately executed informed consent.

It is important that your human subjects project is consistent with submissions to funding/contract entities. It is your responsibility to initiate notification procedures to any funding/contract entity of any changes in your project that affects the use of human subjects.

Appendix B-2

Parental Permission Form

Dear Parents:

I am the Title 1 Reading teacher at Chapman Elementary and am also a doctoral candidate at Kansas State University. I have selected your child to participate in my research study, which will be conducted during February through May, in order to investigate how the elements of art (line, color, shape, form, value, texture, and space), the written text, and how artistic response enrich the comprehension of struggling readers as they explore Caldecott medal and honor picture books. Through this research I hope to expand knowledge in the area of visual literacy and the importance of how alternative pathways of communication affect the educational knowledge of children in first, second, and third grade.

With your permission, I will first introduce your child (within a small group with two other children from your child's class) to the Caldecott medal or honor book and will ask a few basic questions in reference to the setting, characters, plot, and pictures. Next, your child will be individually interviewed in order to ask more detailed questions about the illustrations and art elements. Finally, your child will reconvene with his/her small group in order to draw a picture in response to the Caldecott medal or honor book. This procedure will continue until your child has read all six selected Caldecott medal or honor books.

Participation in this study is completely voluntary and will not affect your child's grades in any way. Your child is free to withdraw from participation in this research at any time without consequences. There are no known risks involved in this study and your child will not receive any compensation for his/her participation. Your child will be audio and video taped in order to collect necessary information for the sole purpose of data analysis. To protect your child's confidentiality, your child's name will not be used in any research reports. A pseudonym will be given in place of his/her name and the audio and video taped material will be kept securely with the researcher, Mrs. Opat.

The results of this research will be maintained by the researcher, Mrs. Opat, and by my university advisor, Dr. Marjorie Hancock. If you have any questions or if you would like to receive a final copy of the research, please contact me at: 785-922-7171 or 785-238-5716. This letter will serve as a consent form for

your child's participation and will be kept in the Elementary Education Department at Kansas State University. If you have any questions about this study, please call Dr. Marjorie Hancock, the faculty sponsor of this project, at 785-532-5917. If you have any questions about your child's rights as a participant, you may contact the Committee Chair of the Kansas State University IRB, Rick Scheidt, 1 Fairchild Hall, Manhattan, KS, at 785-532-3224.

Please have your child return this form to his/her classroom teacher by January 18, 2007.

Sincerely,

Mrs. Annie Opat

Statement of Consent

I have read the above consent form. The nature, demands, risk, and benefits of the project have been explained to me and I understand that my child will be interviewed individually and with a small group of students throughout this research project. My child will be debriefed concerning the rationale of this research as well as the results of the research. During the individual and small group session, I understand that my child will be audio and video taped for the sole purpose of data collection and analysis for research and the audio and video taped material will be kept in a secure location by the researcher. My child's name will not be used on any research report. Instead, a pseudonym will be given. Upon the conclusion of this research I understand that I may request a copy of the results of this research. I am aware that I have the opportunity to ask questions about this research, initially, during, and after the research is concluded. I understand that I may withdraw my consent and discontinue my child's participation at any time without penalty. In signing this form, I am not waiving any legal claims, rights, or remedies.

Child's Name

Signature of Legal Guardian

Date

I certify that I have explained to the above named individual the nature and purpose, the potential benefits and possible risks associated with participation in this research study. I have answered all questions that have been raised by this parent. These elements of Informed Consent conform to federal guidelines and to Kansas State Universities' policy on the use of Human Subjects. I have provided the participant's legal guardian with a copy of this signed consent form.

Researcher

Date

Appendix C

Caldecott Medal Winners and Honor Books from the Past 8 Years:

2006 Medal Winner:

The Hello, Goodbye Window, illustrated by Chris Raschka and written by Norton Juster (Michael di Capua Books/Hyperion Books for Children)

2006 Honor Books:

- Rosa, illustrated by Bryan Collier and written by Nikki Giovanni (Henry Holt and Company)
- Zen Shorts, illustrated and written by Jon J. Muth (Scholastic Press)
- Hot Air: The (Mostly) True Story of the First Hot-Air Balloon Ride, illustrated and written by Marjorie Priceman. (An Anne Schwartz Book/Atheneum Books for Young Readers/ Simon & Schuster)
- Song of the Water Boatman and Other Pond Poems, illustrated by Beckie Prange, written by Joyce Sidman (Houghton Mifflin Company)

2005 Medal Winner:

Kitten's First Full Moon, by Kevin Henkes (Greenwillow Books/Harper Collins Publishers)

2005 Honor Books:

- The Red Book by Barbara Lehman (Houghton Mifflin Company)
- Coming on Home Soon illustrated by E.B. Lewis, written by Jacqueline Woodson (G.P. Putnam 's Son's/Penguin Young Readers Group)
- Knuffle Bunny: A Cautionary Tale illustrated and written by Mo Willems. (Hyperion Books for Children)

2004 Medal Winner:

The Man Who Walked Between the Towers by Mordicai Gerstein. (Roaring Brook Press/Millbrook Press)

2004 Honor Books:

- Ella Sarah Gets Dressed by Margaret Chodos-Irvine. (Harcourt, Inc.)
- What Do You Do with a Tail Like This? Illustrated and written by Steve Jenkins and Robin Page. (Houghton Mifflin Company)
- Don't Let the Pigeon Drive the Bus by Mo Willems. (Hyperion)

2003 Medal Winner:

My Friend Rabbit by Eric Rohmann (Roaring Brook Press/Millbrook Press)

2003 Honor Books:

- The Spider and the Fly illustrated by Tony DiTerlizzi, written by Mary Howitt. (Simon & Schuster Books for Young Readers)
- Hondo & Fabian by Peter McCarty (Henry Holt & Co.)
- Noah's Ark by Jerry Pinkney (SeaStar Books, a division of North-South Books Inc.)

2002 Medal Winner:

The Three Pigs by David Wiesner (Clarion/Houghton Mifflin)

2002 Honor Books:

- The Dinosaurs of Waterhouse Hawkins illustrated by Brian Selznick, written by Barbara Kerley (Scholastic)
- Martin's Big Words: The Life of Dr. Martin Luther King, Jr. illustrated by Bryan Collier, written by Doreen Rappaport (Junp at the Sun/Hyperion)
- The Stray Dog by Marc Simont (HarperCollins)

2001 Medal Winner:

So You Want to Be President? Illustrated by David Small, written by Judith St. George (Philomel)

2001 Honor Books:

- Casey at the Bat illustrated by Christopher Bing, written by Ernest Thayer (Handprint)
- Click, Clack, Moo: Cows that Type illustrated by Betsy Lewin, written by Doreen Cronin (Simon & Schuster)
- Olivia by Ian Falconer (Atheneum)

2000 Medal Winner:

Joseph Had a Little Overcoat by Simms Taback (Viking)

2000 Honor Books:

- A Child's Calendar illustrated by Trina Schart Hyman, text by John Updike (Holiday House)
- Sector 7 by David Wiesner (Clarion Books)
- When Sophie Gets Angry-Really, Really Angry by Molly Bang (Scholastic)
- The Ugly Duckling illustrated by Jerry Pinkney, text by Hans Christian Andersen, adapted by Jerry Pinkney (Morrow)

1999 Medal Winner:

Snowflake Bentley, Illustrated by Mary Azarian, text by Jacqueline Briggs Martin (Houghton)

1999 Honor Books:

- Duke Ellington: The Piano Prince and the Orchestra illustrated by Brian Pinkney, written by Andrea Davis Pinkney (Hyperion)
- No, David! By David Shannon (Scholastic)
- Snow by Uri Shulevitz (Farrar)

- Tibet Through the Red Box by Peter Sis (Frances Foster)

1998 Medal Winner:

Rapunzel by Paul O. Zelinsky (Dutton)

1998 Honor Books:

- The Gardener illustrated by David Small, written by Sarah Stewart (Farrar)
- Harlem illustrated by Christopher Myers, text by Walter Dean Myers (Scholastic)
- There Was an Old Lady Who Swallowed a Fly by Simms Taback (Viking)

(ALA, 2006).

Appendix D

Timeline of Books and Data Collection

January 20 – February 9: Explore the elements of art utilizing 2 sessions of instruction

February 12 – 23: Book 1: There Was an Old Lady Who Swallowed a Fly

- Read Aloud in 3 small groups consisting of 3 participants in each session (first grade, second grade, third grade)
- Individually interview each of the nine participants
- Respond artistically in 3 small groups consisting of 3 participants each (first grade, second grade, third grade)

February 26 – March 9: Book 2: The Man Who Walked Between the Towers

- Read Aloud in 3 small groups consisting of 3 participants in each session (first grade, second grade, third grade)
- Individually interview each of the nine participants
- Respond artistically in 3 small groups consisting of 3 participants each (first grade, second grade, third grade)

March 12 – March 30: Book 3: Rapunzel

- Read Aloud in 3 small groups consisting of 3 participants in each session (first grade, second grade, third grade)
- Individually interview each of the nine participants
- Respond artistically in 3 small groups consisting of 3 participants each (first grade, second grade, third grade)

April 2 – 13: Book 4: Knuffle Bunny

- Read Aloud in 3 small groups consisting of 3 participants in each session (first grade, second grade, third grade)
- Individually interview each of the nine participants
- Respond artistically in 3 small groups consisting of 3 participants each (first grade, second grade, third grade)

April 16 – 27: Book 5: The Three Pigs

- Read Aloud in 3 small groups consisting of 3 participants in each session (first grade, second grade, third grade)
- Individually interview each of the nine participants
- Respond artistically in 3 small groups consisting of 3 participants each (first grade, second grade, third grade)

April 30 – May 11: Book 6: Zen Shorts

- Read Aloud in 3 small groups consisting of 3 participants in each session (first grade, second grade, third grade)
- Individually interview each of the nine participants
- Respond artistically in 3 small groups consisting of 3 participants each (first grade, second grade, third grade)

Appendix E

General Reading Level of Selected Caldecott Award Books

There Was an Old Lady Who Swallowed a Fly

This story is easily identified as Level E (Fountas & Pinnell, 1996) due to the repeated language structure of the text, the manner in which the illustrations match the text, and the length of the sentences. The words appear simple yet still require decoding due to complex endings and ideas.

The Man Who Walked Between the Towers

More complex in both content and vocabulary, this story is justifiably identified as Level K (Fountas & Pinnell, 1996). Longer passages of text in combination with illustrations, which extend the meaning of the textual message, are evident in this picture book.

Rapunzel

Due to the increased sophistication of the textual message and vocabulary, this picture book is identified as Level L (Fountas & Pinnell, 1996). Even though the illustrations align with the textual message of the story, the reader is not able to rely on the pictures for word identification. Character development and the plot are also more complicated.

Knuffle Bunny

This picture book is identified as Level F (Fountas & Pinnell, 1996) because of the overall simplicity of the text, the matching of the text and illustrations, and chronological sequence of events. Also in line with this level is the development of the characters, the dialogue, and story structure.

The Three Pigs

The theme of this story is familiar, yet the storyline is complex and intricate. Therefore, Level J (Fountas & Pinnell, 1996) has been assigned to this picture book. Postmodern qualities of multiple and differing messages between print and illustrations increase the sophistication of this book. The vocabulary is not overly difficult, but the semiotic meaning of the story is elaborate.

Zen Shorts

Longer passages of textual message as well as complexity in vocabulary in content, this picture book warrants the Level K (Fountas & Pinnell, 1996). The meaning of the story is extended through the illustrations. Multiple scenes are depicted that relate to the theme of the story.

Appendix F-1

Classroom Teacher Observations

Observations

Date 1-18-07

Observer Kristina Watson

Instructional Observations:

- good visuals - poster
- good examples of each element that kids can relate to.
- very positive & fun presentation
- fun & interesting book
- lots of questions to check comprehension
- good review time & time for students to express thoughts.

Behavioral Observations:

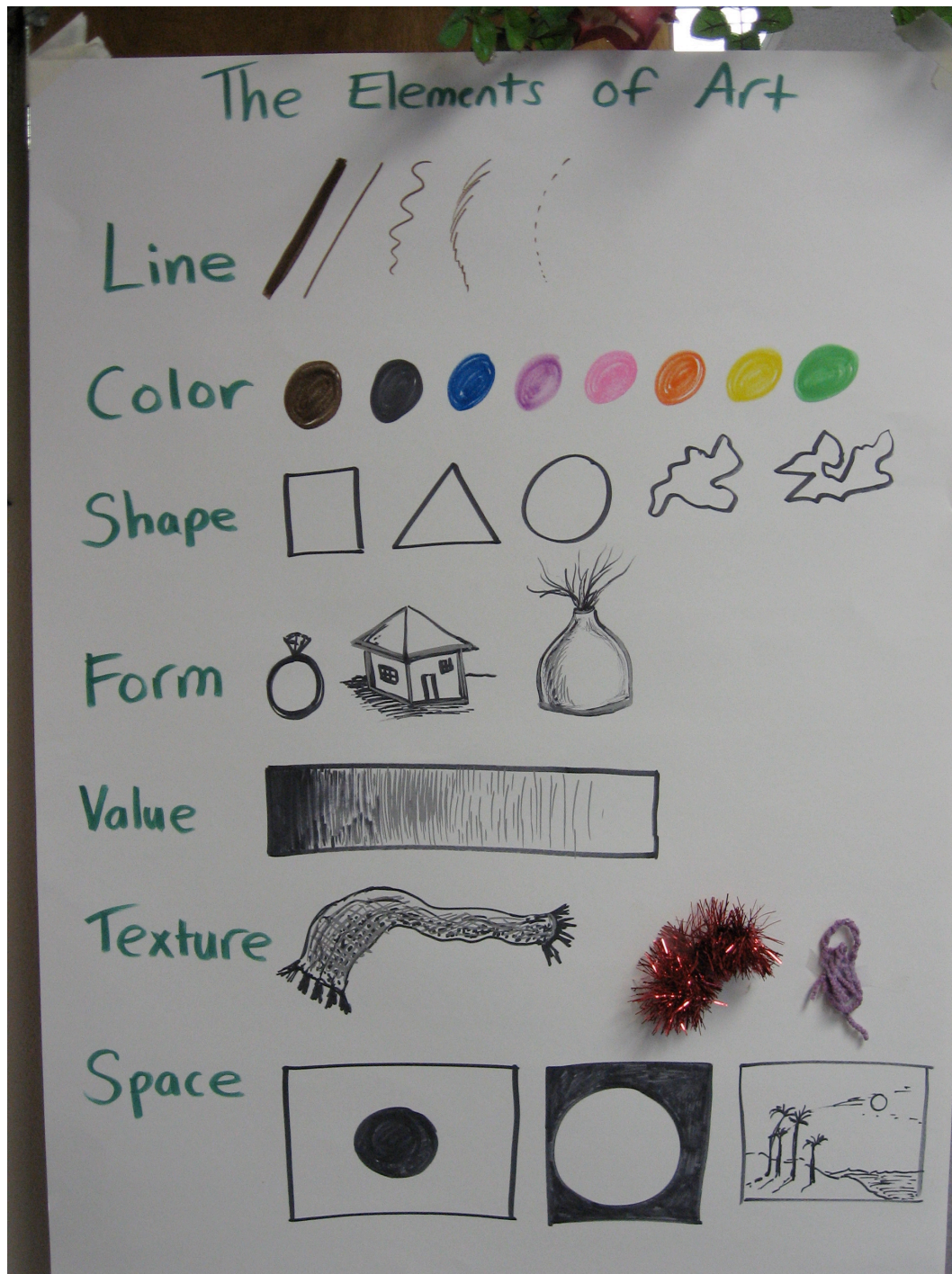
- Students are paying attention very interested in what is going on.
- Have lots of questions & comments of bringing in their background knowledge of each.
- All students are on task
- Loved & enjoyed the book - laughing
- Students wanted to label each shape in book
ex. donut, barn door etc.

Additional Comments:

- Fun
- Could definitely turn into several lessons
- Students loved it and enjoyed themselves

Appendix F-2

Elements of Art Poster



Appendix F-3
THE ELEMENTS OF ART

line

color

shape

form

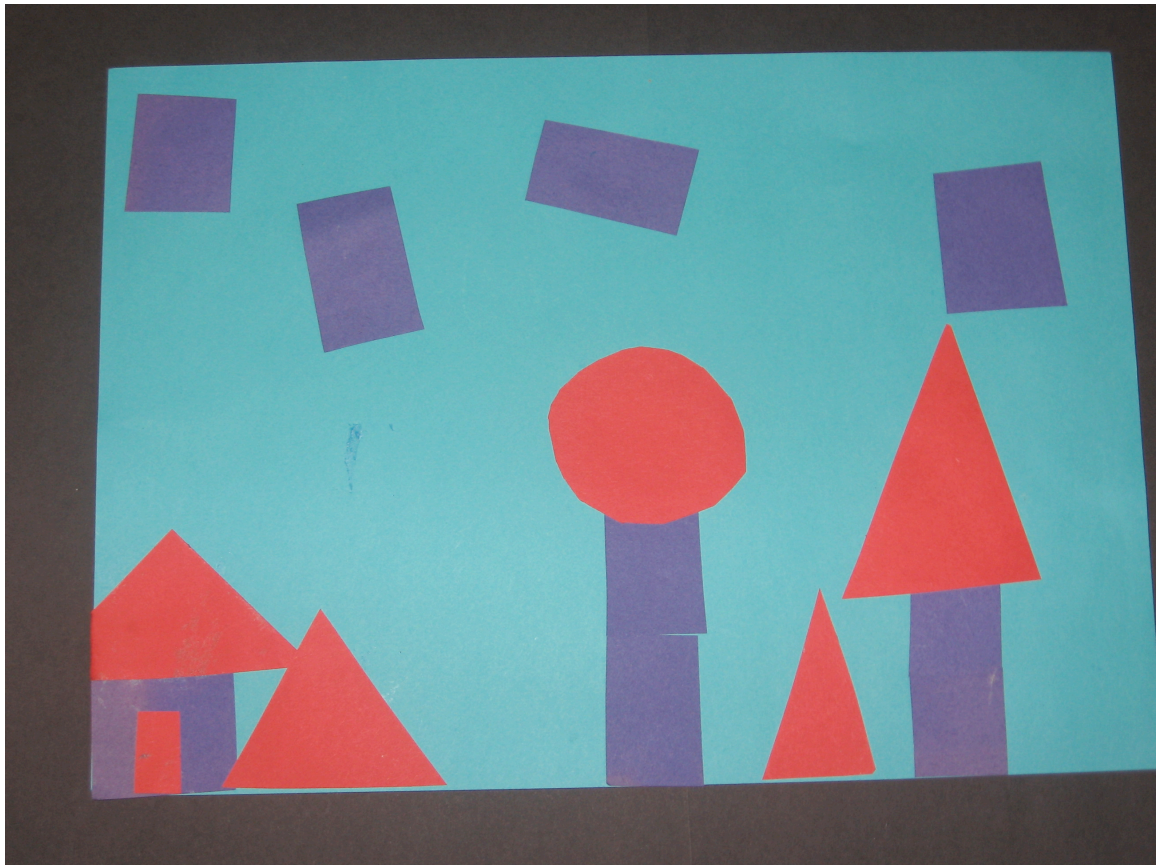
value

texture

space

Appendix F-4

Participant Example of the Elements of Art Exploration



Appendix G

Small Group Observational Prompts

1. What do you notice about the characters?
2. What do you notice about the setting?
3. What do you feel is the problem in this story?
4. What do you notice about the solution?
5. What is your favorite part of the story?
6. What do you notice about the pictures/illustrations of the story?
7. Which art element do you notice the most? Why?

Appendix G

Responses to the Initial Listening/Viewing prompts – Excerpt of Rapunzel, Patty

R: What do you notice about the characters in the story?

Patty: The old lady, the girl, the prince, the one mom, the dad, two children.

R: Um hum. What do you think about how they look and everything?

Patty: Old lady looks kinda wrinkly. (Unintelligible) looks a little ill. Dad, don't know about him, but-

R: Um hum. What do you notice about the setting of the story, where it happens?

Patty: The uh, caterpillar, whatever, outside where, when the one girl took the – and raised her (children).

R: Uh, huh, what is the problem in the story?

Patty: That the one woman, this girl, I can't remember her name, starts being mean to that one girl.

R: OK. What do you notice about the solution, the end of the story?

Patty: Uh, he finds her and um they go to the castle like thing and the little boys playing with a stick or something and it's like by the butterfly, and maybe he'd doing that so the butterfly can land on the- The little boy, that she had is giving her like a flower. And there's the kitty, of course, the kitty.

R: Um hum. What is your favorite part of the story?

Patty: (Turns pages). That one and this one.

R: Why do you think those are your favorite?

Patty: And that part. Because of how the pictures are, how it tells about them.

R: Um hum. What do you notice about the pictures and illustrations of this story?

Patty: There is a lot of color around, a lot of color. And, (pause)-

R: Do you think they're good?

Patty: There's a lot of texture.

Appendix H-1

Individual Interview General Prompts

1. Does the cover make you want to read the book? Why?
2. What is your favorite picture? Could you show me how you read it?
3. Do you think the pictures are well done? Is the illustrator a good artist? Why?
4. Did you notice anything special about how the illustrator used color, line, shape, space, value, form, and texture?
5. How do the pictures help you understand the story?
6. Do you find the words or the pictures more interesting? Do they tell the same story or a different story?
7. Would the words still be good without the pictures? Would the pictures still be good without the words?
8. Would you describe this book as a good book? Why?
9. Is there anything else you would like to tell me about the book?

Appendix H-1

The Man Who Walked Between the Towers

Excerpt of Individual Interview Responses, Steve, 2nd Grade

R: First of all, Steve, does the cover make you want to read the book?

K: Yes, I don't know why.

R: What do you notice about the title page and the twin towers?

K: Really good. The first is getting built the left is higher than the right...

R: What is your favorite picture?

K: Um, where he was lying down on the rope. He looks cool lying there.

R: Do you think the pictures are well done?

K: Yes cause they did a lot of cool things. He drew people looking up.

R: Did you notice anything special about how the illustrator used color, line, shape, space, value, form, and texture?

K: Space, yes. I noticed a lot of lines and color, shapes, value- sort of.

R: How do the pictures help you understand the story?

K: I can understand that he could do it.

R: Do you find the words or the pictures more interesting?

K: Only the pictures.

R: Would the words still be good without the pictures?

K: Yes.

R: Would the pictures still be good without words?

K: Yes.

R: Would you describe this book as a good book? Why?

K: He's walking and stuff and balancing on the rope.

Appendix H-2

Additional Prompts for Individual Interviews

There Was an Old Lady Who Swallowed a Fly by Simms Taback (1997)

What do you think about the end pages?

What do you notice about the title page?

(First spread) Tell me about the shapes, colors, and style. How does the old lady look? What do you notice about the words?

(Second spread) What do you notice about the old lady's stomach? Tell me about the animals. What are they doing? What do you notice about the color of the animals?

(Third spread) What is at the bottom of the spider web? What do you think about the lines on these two pages? What is happening to the old lady?

(Fourth spread) What do you notice about the old lady? How are the animals feeling?

(Fifth spread) Tell me about these pictures. What do you notice now?

(Sixth spread) Why do you think the illustrator/author chose black and gold for the background colors? How do the lines help the story pictures?

(Seventh spread) What is different about this picture? Tell me about the objects on the left. What are they about? What do you think about the style of this book?

(Eighth spread) What do you think about the words and color behind them? How is the old lady feeling?

(Ninth spread) What texture do you notice? Have you noticed anything different about the old lady?

(Tenth spread) Tell me about these pictures.

(Eleventh spread) What do you notice about the form of these objects? What do you think about the color and texture? What has now happened to the old lady?

(Twelfth spread) Explain the old lady now. What do you notice about the animals and the words?

(Thirteenth spread) What do you think about the different pieces of green paper? What are they?

(Fourteenth spread) Tell me what happened to the old lady. How do you know? How do the animals and artist feel?

(Fifteenth, last page) What do you think about the last page?

The Man Who Walked Between the Towers by Mordicai Gerstein

What do you notice about the title page and the twin towers?

(First page) What do you notice about this picture?

(First spread) What do you think about when you see these illustrations? What do you think about the color choice?

(Second spread) What is the man thinking about? What do you notice about the lines and texture in these illustrations?

(Third spread) What do the people think about the man? How do you know? Why is the next page more colorful?

(Fourth spread) What is happening? Tell me about the night picture. Where are they? What do you notice about the value and shape?

(Fifth spread) Why are the pictures so dark? How does this change the story?

(Sixth spread) Tell me about the placement of the man. What is he doing? How does he feel?

(Seventh spread) What do you notice about the color and style of the illustration? What is happening in this picture?

(Eighth spread) Why are the picture spaces long? What do you notice about the value? Why did they change in the three pictures?

(Ninth spread) What is happening? What do you notice in these pictures? What happens when you open the fold? What changes when you open the page?

(Tenth spread) Tell me about this picture. How do the people change when you open the fold? What do you notice about the color and lines?

(Eleventh spread) What is happening? What are the police doing? What lines and texture do you notice?

(Twelfth spread) Tell me about the action. What do you notice about the characters and objects? What do you think about the lines in the picture and expressions of the people?

(Thirteenth spread) What do you think about the people and how they feel? What do you notice about the color and lines?

(Fourteenth spread) What do you notice about the color, value, shapes of the mini-pictures and form of the building?

(Fifteenth spread) What is different about this picture? How do you feel when you see this picture?

(Sixteenth spread) What do you notice about the clouds and buildings?

Rapunzel by Paul O. Zelinsky (1997)

(First page) What do you notice about this illustration? What do you think about the characters and how they feel?

(First spread) What do you see in this picture? How does it make you feel?

(Second spread) Tell me about the lines and color. How do these make you feel? What do you notice about the texture?

(Third spread) What do you notice in this picture? Tell me about the shape and form of the sorceress.

(Fourth spread) What is happening in this picture? What details do you notice? Why are there no words? How do the parents feel?

(Fifth spread) What do you notice about the colors and characters? Tell me about the shapes of the objects and characters.

(Sixth spread) Tell me about the design of the tower. What do you notice about the lines, patterns, and colors. What texture do you notice?

(Seventh spread) What do you notice in this illustration? Tell me about the value and contrast.

(Eighth spread) What is happening in these two pictures? Why is Rapunzel frightened? How do you know that she is frightened? Tell me about the form of the characters.

(Ninth spread) What do you notice about the faces of Rapunzel and the prince? What do you think about the color in this picture?

(Tenth spread) How do you feel when you look at Rapunzel and the sorceress? What do you notice about the color and lines?

(Eleventh spread) How do you feel when you see this illustration? Why would the artist place an illustration right next to the other one? Do you notice anything in the picture to the right?

(Twelfth spread) What detail do you notice in these illustrations? What has happened? What do you think about the design and color?

(Thirteenth spread) Tell me about these illustrations. What is the prince doing? Why would the illustrator make the trees so twisted?

(Fourteenth spread) Why are there no words on these pages? What is happening? Tell me about the form, texture, and color in these illustrations.

(Fifteenth spread) What details do you notice about in this picture?

(Sixteenth spread) What do you notice about this picture?

Knuffle Bunny by Mo Willems (2004)

What do you notice about the end pages?

What do you think about the use of photographs with cartoon drawings?

What do you notice about the texture in the photographs?

(First spread) What sort of errand will they do? How do you know?

(Second spread) What are the people doing in the park? How do you know that some people are further away than others?

(Third spread) How does Trixie feel?

(Fourth spread) What do you notice about the Laundromat?

(Fifth spread) How is Trixie helping her daddy? What do you notice about the shape of the clothing?

(Sixth spread) What do you think about the color of the laundry basket? How about the color of the people?

(Seventh spread) How do you know that something is wrong with Trixie? What do you think about the shape and size of her eyes and head?

(Eighth spread) What do you notice about the lines in these pictures? What do you think about Trixie's mouth?

(Ninth spread) What is Trixie doing? Do you think that her daddy understands what she is saying and thinking?

(Tenth spread) What do you think about the value in these pictures? How does Trixie's dad feel now?

(Eleventh spread) What do the other people think about this situation, in these pictures? What do you notice about the lines on the old man's face?

(Twelfth spread) Why do you think these pictures are so large in size? Tell me about the green lightning strips. What do you notice about Trixie's eyes?

(Thirteenth spread) How does the family look? Why are they running? Are the same people in the park? Why is the person with the baseball cap large?

(Fourteenth spread) Why is the family placed between the pictures? Do you notice anything underneath them?

(Fifteenth spread) What is happening in all of these pictures? What do you notice about the size and shape of the characters? Tell me about the lines in Trixie's eyes.

(Sixteenth spread) How does Trixie feel? How do you know? What do you notice about Knuffle Bunny?

(Seventeenth spread) Why did the illustrator place this picture in a picture frame?

The Three Pigs by David Wiesner (2001)

What do you notice about the title page?

(First page) What is happening in this picture?

(Second spread) What do you notice that is different? What is happening to the pig?

(Third spread) How do the pigs look? What do you notice about the lines and color?

(Fourth spread) What is happening within these two pages? How do the pigs look? What do you notice about the color, texture and placement of the characters and objects?

(Fifth spread) How do you feel about the sharp pages? What are the pigs doing?

(Sixth spread) Where are the pigs going? What do you notice about the paper airplane?

(Seventh spread) Do you notice anything unusual about the pigs? Why do you think there is so much white space?

(Eighth and ninth spread) Why do you think the illustrator left so much white space?

(Tenth spread) Why is the airplane crumpled? What do the pigs think? What do you notice about the value?

(Eleventh spread) What do you notice first? Why is the pig so big? What is happening with the other two pigs?

(Twelfth spread) What has changed about the illustration? What has happened to the pigs?

(Thirteenth spread) What do you notice about the cat? What are the pigs doing? What are the objects on top of the illustrations?

(Fourteenth spread) What is happening in these two pages? Why is the story black and white? What details do you notice?

(Fifteenth spread) What do you notice about the form of the dragon? Tell me about the lines and color.

(Sixteenth spread) Tell me about this picture. What are the characters doing? What do you think about the shapes of the objects in these two pages?

(Eighteenth spread) What are the animals doing? Why is the picture placed differently?

(Nineteenth spread) What are the pigs doing? What do you notice?

(Twentieth spread) Why are the words out of order? What has happened to the animals? What do you notice about the texture?

(Last page) What has happened in the last page? How do the animals feel? What do you notice about the animals?

Zen Shorts by Jon Muth (2005)

What do you think about the end pages?

Why would the illustrator choose soft, pastel colors for some of the artwork?

Why does Karl have his arms wide, almost around the door?

What do you notice about the toys on the floor?

(First spread) Now what do you notice about Karl? Why is there white space on the bottom of the picture?

(Second spread) What do you notice about the colors in these illustrations? What do you think about the shape of the Panda?

(Third spread) Tell me what you think about the shapes and lines in these illustrations. Why did the artist use blue?

(Fourth spread) Why does the panda look small in the tent? Why would the artist choose yellow for the tent? How does Addy feel? How do you know?

(Fifth spread) What is happening in these illustrations? Why are they different from the rest? Tell me about the lines and value.

(Sixth spread) What do you notice about the texture? Why is there so much black in these illustrations?

(Seventh spread) What are they drawing? What do you notice about the colors?

(Eighth spread) What do you notice about the texture and shape? What do you notice about the sky?

(Ninth spread) Tell me about the placement of the characters, why are they there? What do you think about the tree?

(Tenth spread) What are these pictures about? Why are they different from the rest? Tell me about the lines and contrast. What do you notice about the texture?

(Eleventh spread) What is happening in this picture? Why is Michael sitting on the panda?

(Twelfth spread) What is happening in these pictures? What do you notice about the color? What about the lines in these pictures?

(Thirteenth spread) Why are there so many swimming pools? How does Michael feel? How do you know?

(Fourteenth spread) How do you feel about these pictures? What do you think about when you see the color and characters in these pictures?

(Fifteenth spread) What is happening in these illustrations? What do you notice about the dark lines, why are they there? What do you notice about the characters? Why is the young woman not colored white?

(Sixteenth spread) What do you think about the tall grass and black sky? Tell me about the texture.

(Seventeenth spread) What is happening in these pictures? How do the black/ink drawing pictures contrast with the more colorful pictures? Why did the illustrator do this? How do the children feel in this illustration?

Appendix I

Art Media Examples



Appendix J

Observational Notes During the Individual Interview

noticed that the bird sat it only on fly - because the bird eats flies

Little Spider on the top (alm) - always looking at the illustrations -

was very observant and interested in the story Sat in her seat with extreme concentration

creative, funny, the problem in the story was that she died.

Very cheerful and wanting to be interviewed

There was an Old Lady Who Swallowed a Fly by Simms Taback (1997)

What do you think about the end pages? *looks at poster - art elements stops, color light/darks space between*

What do you notice about the title page? *cat - swallowed her cat the head is small I love my kitten*

(First spread) Tell me about the shapes, colors, and style. How does the old lady look? *Section - draws and paints is - not a picture old lady has glasses and hand eyes*

What do you notice about the words? *draws and different colors points to shapes on dresses.*

(Second spread) What do you notice about the old lady's stomach? Tell me about the animals. What are they doing? What do you notice about the color of the animals? *seth big observation take, fly things, draw different colors*

(Third spread) What is at the bottom of the spider web? What do you think about the lines on these two pages? What is happening to the old lady? *purse - square*

(Fourth spread) What do you notice about the old lady? How are the animals feeling? *Spider was - very drawn - not perfect*

(Fifth spread) Tell me about these pictures. What do you notice now? *She ate a spider, getting bigger - said - because she's eating things.*

(Sixth spread) Why do you think the illustrator/author chose black and gold for the background colors? How do the lines help the story pictures? *looks like she's running - she swallowed a bird, ... like - circle texture color form*

(Seventh spread) What is different about this picture? Tell me about the objects on the left. What are they about? What do you think about the style of this book? *Stand and read it. bottom of the dress side with it stand cut lines - space*

(Eighth spread) What do you think about the words and color behind them? How is the old lady feeling? *cat and bird were not cat got eaten show what is all about color paper*

(Ninth spread) What texture do you notice? Have you noticed anything different about the old lady? *not notice texture - in a can still big - looking for in stomach run slowly*

(Tenth spread) Tell me about these pictures. *really, really big - still has her purse -*

(Eleventh spread) What do you notice about the form of these objects? What do you think about the color and texture? What has now happened to the old lady? *Honey bar - looks like you could turn it (flowers)*

(Twelfth spread) Explain the old lady now. What do you notice about the animals and the words? *Animals want her to stop eating and lose weight "I'd rather have honeyfrye"*

Very respectful and complete in the answers of her questions -

Appendix K

Various Observational Notes Taken from Videotape

Date: 2-14-08 - The Man Who Walked Between the Towers (Developmental)
Initial Listening/viewing, 1st grade

Susie had a tooth problem and was continuously complaining. Tim was not bothered by Susie's nagging and appeared extremely excited about the story and was highly interactive. He noticed it was a Caldecott Award story and predicted the setting to be in New York because of the traffic and buildings. Cathy was lying her head down on the table for the majority of the reading. Cathy kept bothering Emily while Tim was pointing to the illustrations of the story.

Cathy and Susie got up in the middle of the story to get pillows for their chairs. Emily wanted a drink and then the participants argued over who would interview first with the researcher. All three participants wanted to look at the illustrations again. The participants were acting childish but were still engaged in the picture book. Each participant appeared to answer the research prompts to the best of their ability despite continuous interruptions from the other participants in their small group.

Date: 3-27-07 - The Three Pigs (Motivated)
Initial Listening/viewing, 1st grade (Interested)

Completely different than the initial stages of research, the three first grade participants were all leaning on the table with high interest in this story. They were all looking throughout the read aloud with their hands on their faces. Momentarily, the participants would read along with the researcher. During the middle of the read aloud, they thought that the story was over because of the white space. They were elated that the story wasn't done and announced later that they wanted to hear it again.

During the interview segment, there was some commotion as to who would interview first, but were better able to share the book with one another. All three wanted to keep looking at the picture book and were deeply involved with this story. (Motivated)

Date: 2-21-07 - There Was an Old Lady Who Swallowed a Fly (Motivated)
Artistic Response, 2nd grade (Concentrating)

All participants were busy at the task of creating art. They shared all of the art media and were considerate to one another – everything was under control. Everyone was seated while they were creating their artistic response while later during the artistic response they all stood in concentration. Tommy needed to start his painting over three times but was still enthusiastic about the process. Patty knew right away what she wanted to paint because she favored the solution of this story and Steve worked with great care and consideration, he was the last participant to finish his painting. Much discussion about the art media occurred as the participants were exploring technique, brushes, and the art supplies. All listened attentively as the story was read once again and appeared to highly enjoy the artistic response activity.

Date: 3-26-07 - Knuffle Bunny: A Cautionary Tale
Initial Listening/Viewing, 2nd grade

(Enthusiastic)
(Understood Story)

The participant group immediately thought this was a good book. They were pointing to the pictures on the end-pages and noticed that the parents were getting married. All three participants were interested in the artistic technique – the photographs and cartoon style illustrations. Much laughter occurred when they noticed the bra during the laundry scene and at this point all of the participants were on the table with their arms and hands on their faces as they were highly interested. As the story was read they made predictions and kept pointing to the pictures. At one point in time Tommy was actually on the entire table and was acting silly. Despite Tommy's misbehavior, the participants understood the literary elements of this picture book.

Date: 3-9-07 - Rapunzel
Artistic Response, First Grade

(Concentrating)

The first graders were acting like typical, busy-bodied youngsters before the artistic response and the read aloud of the story began. They were calling one another crazy and did not want to share the art media. After I calmed them down and started to read Rapunzel out loud they immediately listened and became absorbed in the story and their art creation. Later, as they were painting they walked around the table in order to get various art supplies and did not seem to bother each other. Tim responded verbally to the story while I was reading it as he had done during the other two listening/viewing sessions. Susie wanted to look at the garden scene in the picture book so that she could make it but I noticed that she only glanced at it a few times.

Intense work and concentration describes the first grade participants as they continued creating their artistic responses. They were experimenting with the mixture of paint. During this exploration, Tim noticed that combining all of the colors created *dark*. Cathy asked me if her painting looked good and kept asking if her classroom teacher had seen their artwork. Susie discussed the elements of art frequently and said that she wanted to use texture because it is *cool*. Cathy said that art helped her because she could look at it and then later thanked me for letting them paint. Susie was the last participant to finish. She kept discussing her garden creation. The children seemed very absorbed in their art and the story as well—Tim said that he was *thinking of the story* while he painted.

Date: 3-15-07 Rapunzel
Artistic Response, Third Grade

(Concentrating)
(Cooperative)

Before the session began, the third grade group arrived and began to help me set out the art media – they wanted everything organized. Compared to the first grade group, the third grade participants were much more cautious when holding their paintbrushes and creating their art. They even commented that they wanted the pure color and to tell the *little kids to stop mixing the paints together*. Tyler discovered that putting red and green together creates brown. He was elated with this discovery. Imogene wanted to look at many particularities of Rapunzel as she created her art. She wanted to observe her feet and hair while she created her art. I noticed that

she glanced at the picture book ten or more times while painting. Mary wanted to see the lines of the tower so that she could recreate the tower scene.

All three third grade participants were keenly listening to the story as I read it aloud to them. Only a few verbal responses were made while I read the picture book during the artistic response. Imogene asked what – *moved him so* – meant and what *content* meant. We discussed the meanings of these two items through the illustrations and the other two third grade participants also contributed to the conversation. Tyler was the only participant that strayed somewhat in conversation as he discussed a *Venus Fly-trap* and *aliens*. The third grade group was deep in concentration during both artistic response and the read aloud. Towards the end of the artistic response both Mary and Tyler stood as they painted.

Appendix L

General Prompts – Favorite Part

- (1) Tell me your thoughts about the story.
- (2) What do you like most about this story?
- (3) Which story do you like the most in this research?

Appendix L

Knuffle Bunny Excerpt of Initial Listening/Viewing – Favorite Part – Patty

R: How do they fix the story? What happened to Knuffle Bunny?

Patty: They went back and at first they couldn't find Knuffle Bunny and then they found him.

R: What is your favorite part of the story?

Patty: When she yells Knuffle Bunny again or something like that.

R: When she yells Knuffle Bunny again?

Patty: Only in those funny words.

R: What do you notice about the pictures and illustrations of the story?

Patty: First, a lot of it's drawings and the other parts of it are pictures.

R: Do you like it that way?

Patty: Yeah!

R: What art element do you notice the most?

Patty: Color, let me see, shape a lot of humans.

R: A lot of humans?

Patty: There's a lot of space and form.

R: Where do you see the form?

Patty: Form cause like the house and trees back here and the little rails.

R: So far, which story do you like the best?

Patty: Rapunzel!

Appendix M-1

Artistic Response Prompts

1. Tell me about your picture.
2. Why did you choose to draw that particular character, object, or scene?
3. What did you think about as you drew your picture?
4. How did the illustrations in the picture book help you as you drew your picture?
5. Did you try to use any of the elements of art while creating your picture? Which ones did you use and why?

Appendix M-1

There Was an Old Lady Who Swallowed a Fly Excerpt of the Artistic

Response – Imogene

R: So, Imogene, tell me about your picture.

Imogene: I did this, this old lady is because I'm not finished with her but when I get finished with her I will try to put like the background and probably put some cats in and things she swallowed and her friends. But I'll probably draw circles of what they are saying and um like the cat, the dog, and the bird are not too small or anything.

R: OK, good, and that's why you chose to draw that?

Imogene: Yes.

R: OK. What did you think about as you drew your picture? What are you thinking about?

Imogene: Um, like, um, like, when I did the beads on the (unintelligible) I didn't want them too big, like on the grass.

R: Um hum. And how did the illustrations in the picture book help you as you drew your picture?

Imogene: Um, the colors, the colors and like like the shapes.

R: And did you try to use any of the art elements as you drew your picture?

Imogene: Yes,

R: Which one did you try to use, Lydia, and why?

Imogene: Mostly, mostly, um texture. Texture.

R: And why did you want to use texture the most?

Imogene: Because it makes you want to feel it and you can feel it.

R: Um hum.

Imogene: And it's fun to feel things.

R: And in the story, does the cover of the book make you want to read it?

Imogene: Yes.

R: And what is your favorite picture of the book?

Imogene: My favorite picture is when she when she um like that at the junk and it looks like the junk when it says something to enter and the animals are there.

R: OK. Do you think the pictures are well done?

Imogene: Yes.

R: And why?

Imogene: Because, because it looks like it looks like I love like cartoons and stuff.

Mary: Me, too.

R: Cool.

Imogene: Because it makes me like, like I want to watch cartoons or I would like to be there.

R: Great.

Imogene: Definitely use color, line, shape, and space, and value.

R: Um hum, and did the pictures help you understand the story?

Imogene: Yes.

R: And how did they help you?

Imogene: Like like when she's going or when she's doing that it looks like she's like jumping around and she like in she's really, like she just did (unintelligible).

R: Um, great. And, do you find the words or the pictures more interesting?

Imogene: Pictures.

R: Um hum. Do you think they tell the same or a different story?

Imogene: (Unintelligible).

R: And would the words be still be good without the pictures?

Imogene: No.

R: And would the pictures still be good without the words?

Imogene: (Unintelligible).

R: Would you describe this book as a good book?

Imogene: Yes.

R: And is there anything else you would like to tell me?

Imogene: Um, um, what was the question?

R: Anything else you would like to tell me about the book?

Imogene: Um, yes, I'm thinking that the end of that umbrella that she holds, um is like a rectangle.

Appendix M-2

Excerpt of the Artistic Response - Natural Dialogue, Zen Shorts, First Grade

S—I used my paper and look what I did with my paper.

R—Cool!

S—Watch! Watch guys watch.

E—I can't I'm doing art. I want to watch the movie.

R—She wants to watch the movie of the story. (Reading) Remember the story you guys.

E—I'm right in the (unintelligible).

S—I trying to make a panda first.

R—Cool! It looks like a panda with the right colors even, Steel. (Reading).

S—Can you go back? I want to go back to Stillwater page.

R—This is a Stillwater page.

E—Is it okay if I paint on (unintelligible) and is it okay if I (unintelligible).

R—That's fine! We can always wash it. Just let me know before I put the lid back on and you can clean it. (Reading)

S—Go back, go back to the (unintelligible)

R—Yes, when I'm all done.

S—Stillwater, the robe on.

R—The robe, this one?

S—No, go back to the one (unintelligible).

R—The one all the way to the back this one? Do you want to look at that one while I read the rest?

S—I need some more black.

?—Do you have another one of those?

R—Let me see! I do have some more of that, Tim. I'm going to keep reading—here we go.
(Reading)

S—Do you have more of that?

R—That's all I have left, but you can share. (Reading)

Everybody—Unintelligible

R—That is very good.

C—Are we going to stay here thirty minutes? Every time we're going to stay here thirty minutes?

R—Thirty minutes!

S—He can't have the moon. He can't grab on.

R—Try it. (Reading)

E—You can't use all that.

S—I'm not!

R—Reading. That's a good book, isn't it? After we do more interviews I can read some of the little stories. Did you guys like this book?

Altogether—Yeah!

E—Me and Cheyenne are sharing.

R—That's great!

E—We were sharing with the paint.

Appendix N – Digital Photograph Example

Knuffle Bunny: A Cautionary Tale: Susie, 1st grade



Appendix O

Excerpt of a Transcribed Audio Taped Interview – The Three Pigs: Imogene

R: Imogene, does the cover of the book make you want to read it?

L: Definitely.

R: Definitely, and why?

L: Because, uh, it looks like a cool book and its about 3 pigs.

R: Um hum. OK, now we're going to read it-

L: And, and, it won the award too and it tells me that it's a good book.

R: Excellent, OK. (R reads). What do you get? What do you get? (Imogene says that she gets something).

L: You know when I said (unintelligible) in the story? Those pages in the story book, they blew out of the story into the real world, where the people who reads the books.

R: You are so right. How did you notice that, Imogene?

L: Because there's pages.

R: Um hum, and what happens to the pigs when they go in the real world?

L: They look at the pictures of what is happening.

R: OK. Very good, I will continue reading. (R reads)

R: What's so funny? (L Points).

L: The dragon with the rose.

R: Oh, the dragon with the rose in his hand. (R reads again)

R: You know why he couldn't blow it down?

L: The dragon was in the house.

R: That could be. Do you think the big object inside the house prevented him from blowing it down?

L: That's what I said.

R: OK. That's what Lydia was saying. (R reads)

L: That is funny.

R: That is funny. So, what do you think of the story, Lydia?

L: Um, it's cool. Aft—(Imogene notices that the word after isn't complete).

R: What happened to the er?

L: e, e, and that, that's the r, I think so.

R: Yeah, I think so. OK, so Imogene, what is your favorite picture?

L: Um (she looks). (Looks for awhile).

R: And, why you're looking, do you think the pictures are good?

L: Um hum. Yes.

R: And why?

L: They don't look real but it is good artwork. I like this picture.

R: OK, so the page with the actual dragon that has more color. The large picture. What do you think of the big large spread of the dragon?

L: Uh, what do you mean?

R: How the dragon is placed on both pages.

L: Uh, I know why.

R: Why would that be?

L: Because it's huge.

R: It is huge.

L: The dragon is huge and he takes up the whole page (laughter).

R: Um hum. And did you notice anything special about how the artist used color, line, shape, space, value, form and texture?

L: Huh?

R: Did you notice anything about how the art elements were used in the story?

L: Form definitely. Color, line, yeah, and shape, value- no, not much value.

R: Not much value.

L Value, texture-

R: Do you think there's value between the lights and the darks though?

L: Yeah.

R: OK.

L: Texture and space.

R: OK, which one did you enjoy the most? So, all of them, but which one did you enjoy the most?

L: Color.

R: The color. OK, how do the pictures help you understand the story?

L: It just, by looking, cause if we didn't have this dragon we wouldn't say, oh, there's a dragon that is small, dragons that are big, dragons that are biggest of the school.

R: So, it helps you know the size of the dragon.

L: Yes. And, other animals.

R: Good.

L: Because there can be a cat about this tall or it could be a kitten.

R: Um hum. Do you find the words or the pictures more interesting.

L: Pictures (laughter).

R: And, do they tell the same story or a different story?

L: Different.

Appendix P

Video Taped Transcript Example Excerpt from The Three Pigs, 2nd Grade

R: Is this what you told me earlier during the interview, Steve, that you were going to do the brick house?

Steve: That was a long time ago, though, when I said that. Hey diddle diddle, the cats in the fiddle the cow jumped over the moon. The cow jumped over the house.

Tommy: I'm making both houses.

Steve: One, two, three, four, five. Dang it, I need that.

R: Looks good. I like your brick.

R: Wow, Patty, look at you. You're really concentrating.

Steve: I am too.

R: So, with that pig, my goodness.

Steve: What pig? Kind of looks like a rabbit to me.

R: Oh, but it looks good to me. Maybe I'm looking at the wrong position. Oh, now I see. It does look like the picture.

Steve: Yes, it does, very much. Hey diddle, diddle the cat in the fiddle. When I read something out of the book, every night in my sleep I say hey, diddle, diddle the cat in the fiddle and I don't even know it.

R: You think about your stories at night in your sleep?

Steve: Yes and my dad says "Shut up and go to bed, don't say anything." I say, "I'm not saying anything." He says, "You're saying things from books." I said, "What am I saying?" He says, "It's something from a comic book."

R: Do you think about the books we read in research at night, too? Yes?

Steve: I think about Knuffle Bunny.

Appendix Q

A Sample of Researcher Field Notes

Date: 3-2-07

Initial Listening/Viewing of Rapunzel

First Grade Group

Notes: Tim was in shock when he discovered that he was going to listen to the story Rapunzel. After a while he decided it was acceptable. He was so absorbed in the story that he couldn't stop talking about it while I was reading it aloud. Tim and the other first grade participants looked at the story and all of the detail. When I asked Tim the prompts he wanted to retell the entire story without help. Both Cathy and Susie also appeared to enjoy the illustrations but were not as excited about the picture book as Tim.

Coding: Excitement about the story, absorbed.

Date: 3-2-07

Individual Interview of The Man Who Walked Between the Towers

Participant: Tyler, 3rd grade

Notes: When I went into his classroom in order to have Tyler go to the reading resource room in order to conduct the individual interview of The Man Who Walked Between the Towers, his teacher told me that he was in a terrible mood because he had been in trouble earlier that day. Tyler appeared to be more quiet than usual but he soon told me that he liked the Magic Tree House and Goosebumps books in my reading room. He then said that he liked this picture book, The Man Who Walked Between the Towers much better than There Was an Old Lady Who Swallowed a Fly. The boats in the water reminded him of the Titanic. Tyler was very respectful to me and enjoyed the interview. He was in a much better mood after the interview.

Coding: Research helped in motivation of school

Date: 3-5-07

Artistic Response of The Man Who Walked Between the Towers

Second Grade Group

Notes: Patty wanted to know if this was a true story. She said that she understood the story better because when you get to draw a picture you get to imagine what you could have done. All three participants revealed that they liked art the best. Steve also agreed that art helped him. Steve commented that he balanced on a rope because of this story and then Tommy recalled several instances in which he also attempted daring acts. The children were absorbed in the story and their art. They all made scenes of the event when Phillipe walked across the towers and got along very well.

Coding: All enjoyed the story and art

Date: 3-7-07

Initial Listening/Viewing of Rapunzel

Third Grade Group

Notes: The group appeared unusually quiet. It seemed that Tyler and Mary were not very interested in the theme of the picture book. Tyler was engrossed by the detail and was excited to notice the peacock, the fish, horse, butterfly, and birds. He seemed to linger over the illustrations and observe the detail. Imogene noticed the cat, she was glad to see the cat because she loved cats. Mary was reserved and mostly quiet throughout the read aloud of this story.

Coding: Two of the three did not like the theme, enjoyed detail of pictures

Date: 3-9-07

Artistic Response of Rapunzel

First Grade Group

Notes: I was really amazed with Susie's involvement with art and with her discussion of her art today. She was very absorbed with her work and stayed in the reading resource room for

over one hour. Cathy was engaged in making circular objects with space surrounding her circles. She used many beads and objects within her artwork. Cathy also commented that she learns by looking. Tim appeared to be the most engaged with art and this story. He really appeared to think of the story as he made his art. I noticed much improvement in how the first graders acted - they were very thoughtful about their artistic creation.

Coding: Very absorbed in the story and art.

Date: 4-4-07

Individual Interview of The Three Pigs

Participant: Tyler

Notes: Anticipation of the art project was obvious as Tyler discussed the color of paper that he wanted for the artistic response. He wanted the dark paper so that he could use white in order to make his picture stand out. Tyler absolutely loved this story. He talked about it endlessly. His body language indicated his high interest as he kept leaning over the table due to high involvement. He also kept going back to the pictures to glance and discover new things.

Coding: Researched helped in motivation of school/Art anticipation

Frequency Tabulation Example, Artistic Response – Second Grade

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Appendix S

Color-Coded Example of Data – Initial Listening/Viewing, 1st Grade

S: The problem in the story is that the kid has lost his bunny inside the washer and he realized that the other picture when they walked out without him. And he is sad.

R: Yes, what happens at the end of the story?

S: Well, and this is what he said next, Ahhh! And this is what he said- this is when he is at the park and he is running back to the house. Where's KB? And he goes, his dad into shock, just what he's been trying to tell him. And he is shocked that he didn't have KB, and then there is a guy with the T-Shirt with don't let the chicken drive the bus.

R: That's right. What is your favorite part of the story?

S: My favorite part is at the end when he finds Knuffle Bunny and they run to the park and-

R: And, what do you notice about the pictures and the illustrations of the story?

S: The dad is trying to find Knuffle Bunny and he didn't make it so then he got an (unintelligible) and he found Knuffle Bunny, Knuffle Bunny! And that's a short story. And he hugged him and put him in a portrait.

R: And put him in a portrait.

S: Of Knuffle Bunny!

R: Yes, what art elements did you notice the most in the story?

S: What I noticed most was dark and I noticed a little bit of color on the people and the portraits, but everything else was black.

R: Um hum.

S: And you're supposed to be out of here by now (speaking to a classmate).

R: Any other art elements that you notice?

S: Ok, [redacted] can stay but don't mess up and bother me.

R: Any other art elements and then you're all done, [redacted].

S: Oh, I don't know. I only notice some. I notice the I notice the bunny had the circle, the circle eyes and he had the circle eyes and the circle head and the washers have circles. There's KB, there's when she had the baby and with the blanket, that's the last portrait.

R: Ok, anything else you want to tell me?

Handwritten notes and sticky notes:

- Problem setting* (blue)
- Contextual* (red)
- Solution* (blue)
- Character* (blue)
- Character* (blue)
- Solution* (blue)
- Character* (blue)
- Art elem* (blue)
- Account of story* (yellow)
- art elem* (yellow)
- art elem* (yellow)
- Value - 2* (purple)
- Color - 1* (purple)
- Shape - 5 (specific)* (purple)
- art elem* (purple)

Appendix T

Tables of Imogene's Responses

Imogene's Small Group Responses

Old Lady	Man Who Walked	Rapunzel	Knuffle Bunny	The Three Pigs	Zen Shorts
Characters look drawn, noticed colors, shapes of them	Characters are drawn and not real. People try to make them look real.	Characters look real- almost like pictures of real people	Characters look drawn, not real	Characters are not real	Characters look real
Art element(s) notice the most: shape (circle, squares)	Art elements notice the most: shape (squares), value (real light and real dark)	Art elements notice the most: color, texture (makes it look real; feel it)	Art elements notice the most: shape (circle), color, line	Art elements notice the most: all (shape, color, form, value, texture, space)	Art elements notice the most: a lot of them (color, value)
	The illustrations are drawn like a real artist	The illustrations look real	The pictures are a fiction story	The pictures are not real, they are illustrations	The pictures, illustrations look real
	Noticed it was a Caldecott book, knew it was good				Does not notice a problem in the story. The reader learns about what the panda thinks in his stories

Imogene's Individual Interview Responses

Question	Old Lady	Man Who Waked	Rapunzel	Knuffle Bunny	The Three Pigs	Zen Shorts
Does the cover make you want to read the book?	Yes	Yes	Yes	Yes, a little bit	Yes, it won an award	Yes, looks cool and real
Were the illustrations good?	Yes, wants to be there like the characters	Yes, look like real characters	Yes	The pictures look kind of good	The pictures are well done- not real, good artwork	The pictures are well done
What art elements do you notice?	Color, line, shape, space, value	Value, line, space	Texture- makes this book really good, like you can feel it, space, color (all sorts)	Texture, shape	Form, color, line, shape, texture, space, not much value	Color, shape, form, value, space, no texture
Are the pictures or words more interesting?	Pictures	Pictures	Pictures	Pictures	Pictures	Pictures
Which are needed most, pictures or words?	Both	Both	Both	Both	Both	Both

Imogene's Artistic Response Insights

Question	Old Lady	Man Who Walked	Rapunzel	Knuffle Bunny	The Three Pigs	Zen Shorts
What are you thinking about as you make your art?	Getting the beads and making sure that they're not too big	"Thinking about what I'm going to make."	How she will make them look (the characters)	If she was going to make something else or not	Thinks about happily ever after	What she will do next
What art elements were used?	Texture (makes you want to feel it, it is fun to feel things)	Space, line (space between towers, lines on the towers)	Line, color, form, texture	Texture (for the bark), shape, color	Texture, space, form, shape, color, line	Color, shape, form, value, texture, space, line
	The illustrations helped by looking at what she swallowed and the color	"I would rather do art than go to recess, art is like playing."	"Making art helps you understand the story because when you make it you're creating it and it helps you understand the story."	"Making art helps you because "once you make it you never get it out of your head. Well, you might when you're 100 years old." Art is a good way to remember.	"Illustrations help me to see what they look like." "Art helps by making the book kinda."	"Illustrations show you how to draw it." "Making art helps you when you do it- you are actually making it."

Appendix U

Compiled Information of Tim (Two Caldecott Picture Books)

There Was an Old Lady Who Swallowed a Fly (Initial Listening/Viewing)

Sang I don't know why she swallowed the fly, perhaps she'll die.

Favorite part was when the old lady died. (She wouldn't have died *if she didn't eat any of those things*).

Asked the other participants if they could also look for art elements with him. Identified many of the elements of art (**color, shapes, lines, form, texture, space**).

Noticed that the old lady was getting larger.

There Was an Old Lady Who Swallowed a Fly (Interview)

Immediately noticed **color** on the end pages, **shape** on the old lady (oval). Discussed the **color** of the animals.

Discussed the story content well: *She's done the wrong thing. Cause she should not swallowed the spider, the bird, and the cow. She'll have to have a doctor's surgery to get those out.*

Texture: Artist made it look like that *because they're good drawers*.

Understood that the green strips of paper were newspapers and represented grass.

Thought that the **space** was a *little cramped*. Talked about the lines on the spider's web.

There Was an Old Lady Who Swallowed a Fly (Artistic Response)

Other two participants stated that chalk was boring.

One participant thought about: *Like me and the artist*.

(Sharing art media is interesting for this group of first grade participants)

Tim wanted to move the stars around with paint on his brush. Other participants thought he was making a mistake, he commented that even *teachers make some mistakes and try to wonder how they're gonna get out of them*.

Thought about the *stars and night when this happened*. Added that the stars were **color**. Stated he was *decorating the tree*.

Other two participants wanted to know if their picture was good. Tim did not ask this question.

Said that he used art elements and that it was good.

Other two participants asked why I was so nice- they don't want me to be angry and not let them paint. One girl participant also added that I was pretty.

Tim said his work *was big, it was great, it was fun*.

Asked if they could paint their hands.

The Man Who Walked Between the Towers (Initial Listening/Viewing)

Talked extensively about the story. They didn't want him because they cared about his safety. But he didn't listen. He almost dropped down and died. I'm surprised the Twin Towers were destroyed five years ago. Continued discussing the problem and solution in this manner.

Said that the illustrations *were good and colorful*.

Noticed the blue harbor.

The Man Who Walked Between the Towers (Interview)

Favorite picture is the *memory of the Twin Towers*.

Thought that someone colored in the book.

Looks kinda real, the reflections of the Twin Towers, in New York on an island.

Enjoyed the *lines and stuff*.

The **color** was good because *it has lots of colors*.

Pointed out detail about the city: it's glowing, it's nighttime- there is a lot of cable.

Value: The stars.

It looks more beautiful when you open up the picture.

The buildings are *ghosts*.

Did not detect any **texture**, did see **shape**.

The Man Who Walked Between the Towers (Artistic Response)

Said immediately: *I'm getting the cable ready for them. There's cable, see, three cables. There's Phillipe.*

Enjoyed working with clay.

Thought of the story, used **all** of the art elements.

Agreed that making art helps him understand the story.

Remembered his last art experience in making the old lady.

Wanted to put in stars to make his picture *pretty*.

Asked if I knew what he was going to do next. Said, *I'm going to wrap it around.*

Another participant told him that his wire looked good.

Thought his paste was going everywhere- a girl participant didn't know what paste meant.

Participants wondered why I couldn't do more art with other people (children in their class).

Wanted to work with the other second and third graders at the same time.

Thought there was a lot of dark green (**color**).

Tim thought that I liked to do this. Asked if I would quit if they liked the art better than reading.

Wanted to sharpen the crayons- no one wanted to use crayons.

One participant stated that she didn't like her old school because they didn't paint.

Wanted to paint their hands again.

Appendix V-1

Example of the Coding of the Elements of Art, The Man Who Walked Between the Towers – Imogene

Researcher: What happens when you open the fold, what do you notice about this fold-up picture?

Imogene: He's going farther, farther. The seagull is coming this way.

Researcher: Yes. Tell me about this picture. How do the people change?

Imogene: They are pointing up the sky at him and worrying that he will fall.

Researcher: Um hum. What do you notice about the color and lines?

Imogene: They are straight and the color, people's hair different colors and the clothes like this is lighter and this is darker. (Value)

Researcher: Um hum. What are the police doing on this page?

Imogene: They are yelling, "Get over here, you are going to jail."

Researcher: What lines and texture do you notice?

Imogene: Um. This is straight lines, I mean, I mean this is a longer line cause I heard it in math that the line doesn't stop.

Researcher: Um hum.

Imogene: And, what was the other thing?

Researcher: Oh, what other texture do you notice?

Imogene: Texture, texture, like like, texture. It feels like it's going to be rough, would be rough, and it feels like clouds right here and it feels soft. It would be like soft.

Researcher: What do you think the people are feeling?

Imogene: Like he's gonna fall and he might die if he falls. There is a (unintelligible) down here, the ground or fall down like over here he could fall on the city, and get hurt. Oh, we walked on this bridge. This is the bridge we walked on.

Researcher: Wow. How do you think Phillipe feels?

Appendix V-2

Example of the Coding of the Elements of Art, The Man Who Walked Between the Towers, Artistic Response, 2nd grade

R—It does. Tommy, tell me about your picture.

Tommy—My picture is going to be the water with the ship and the sun. That's what I'm trying to make right now (unintelligible). I've got to make this really, really cool thing on the bottom. (Unintelligible) And when he's walking between the Twin Towers, I have to put a big tower here, a big twin tower right here and put a line right there and put a lot of color to the Twin Tower.

R—Wow, awesome! Why did you choose to draw that particular scene?

Tommy—Uh, 'cause it had a lot of color to it.

R—Okay, what are you thinking about as you draw your picture?

Tommy—I'm thinking about (unintelligible)

R—About putting them?

Patty—Do you have any of the art books?

R—Yes, I do. It's hiding here. There you go. Do you thinking about where you're putting your Twin Towers?

Tommy—Uh, huh.

R—And how did the illustrations in the picture book help you as you draw your picture?

Tommy—I don't really know.

J—I'm into art now. Arts are helping me a lot.

Tommy—Are the art elements helping—? Do you think about them as you make your art?

J—It's color I'm thinking about.

R—You actually told me you're thinking about where you put your Twin Towers. That goes along with space. You're thinking about your space of your painting of your picture, so you are using some art elements. Good! Are you using any lines or shapes?

Tommy—I using straight lines and stuff.

R—How about shapes? Are you using shapes?

Tommy—No, not really. I made like a triangle.

R—Okay, and do you think doing the artwork helps you as you understand the story better?

Tommy—Yea!

R—And how does doing art help you?

Tommy—‘Cause all the color I’m putting to it. I might take a little too long even though it’s out of time, maybe. I might take a little too long.

Appendix W

Coding of Artistic Response Discussion – Examples

Literary elements	Setting, characters, event, problem, solution	<i>I'm getting the cable ready for them. There's cable, see. Three cables, there's Phillipe. (Tim, <u>The Man Who Walked Between the Towers</u>)</i> <i>I like drawing the part of happily ever after. (Imogene, <u>The Three Pigs</u>)</i>
Art Media	Various art media	<i>How do these clay things stick? (Tyler, <u>There Was an Old Lady Who Swallowed a Fly</u>)</i>
Informative Themes	Art as Fun	<i>I think art's better than recess. (Cathy, <u>Knuffle Bunny</u>)</i>
	Related Personal Experience	<i>I shot it there and my dad tied a big rope around it and I tried balancing and then I had like a long, square trampoline all the way to there. I was walking on and I fell down and I bounced. – An actual act performed by Steve in response to <u>The Man Who Walked Between the Towers</u>.</i>
	Non-related personal experience	<i>Actually there isn't a book about Godzilla but there's a movie or something cause there's Godzilla verses other Godzillas, all kinds. (Tyler, <u>The Three Pigs</u>)</i>
	Story Extension	<i>This is not really in the book but I just wanted to make it. She had a dog and the father and here's Trixie's bed. It's hooked up some window and stuff and there's the ladder and she can climb up and get into bed whenever she needs to. (Tim, <u>Knuffle Bunny</u>)</i>
Critical Literacy	Art helps concentration, thinking, decisions	<i>When I make it, you are creating it and it helps you understand the story. (Imogene, <u>Rapunzel</u>)</i>

Appendix X-1

Analysis of Aesthetic Response Examples – Sipe (1998)

Analytical	<p><u>Literary elements analytical</u>: (setting, character) <i>A long time ago and there's a wicked witch and there's some animals she has animals. There's a fish. There's an animal right there and another animal and another animal, a hummingbird. She has lots of animals.</i> (Tim, <i>Rapunzel</i>)</p> <p><u>Analytical – Art</u>: <i>I notice the bunny had the circles, the circle eyes and he had the circle eyes and the circle head and the washers have circles. There's Knuffle Bunny, there's when she had the baby and with the blanket, that's the last portrait.</i> (Tim, <i>Knuffle Bunny: A Cautionary Tale</i>)</p>
Intertextual	<p><i>One time I was watching the Discovery channel and this guy went to New York and he touched the Statue of Liberty's feet.</i> (Steve, <i>The Man Who Walked Between the Towers</i>)</p>
Personal	<p><i>When he sits on him, like gaga, gaga, like when I do that to my dad and I sit on him and bounce on him I say gaga, gaga.</i> (Susie, <i>Zen Shorts</i>)</p>
Transparent	<p><i>That guy's getting my hot dog.</i> (Tommy, <i>Knuffle Bunny: A Cautionary Tale</i>)</p>
Performance	<p><i>The wolf keeps trying to blow, huff and puff and BLOW! – Tommy proceeded to blow.</i> (Tommy, <i>The Three Pigs</i>)</p>

Appendix X-2

Excerpt of Initial Listening/Viewing – There Was an Old Lady Who Swallowed a Fly – Cathy

R: OK. What do you notice about the characters?

Cathy: They made up real good ideas and they're really funny. They should, they make a lot of books. I have one that there was an old lady who swallowed a bell.

Characters
Intertextual

R: Um hum.

Cathy: And it's the same character as this book. And they make really funny books. But I think about the fly is the old lady shouldn't swallow the fly. If I was that old lady I would rather swallow chicken bones.

Intertextual
Personal response
character
event

R: And what do you notice about the setting of the story? The setting is the place it happens.

R: The place it happens?

R: Um hum. Where the story is.

Cathy: I think. (long pause).

Does not
understand
setting

R: Um hum.

R: If you don't know, you don't have to say it.
OK. What do you feel is the problem in the story?

Cathy: She, she swallows the fly and the spider, the bird, the cat, the dog, the cow, and the horse, and then she dies. And the eye looks in the picture, when. And it's, the eye looks a little like a human eye.

event
problem
(match/summary)

R: That's right. And what do you notice about the solution, the ending of the story? What do

you think about the ending?

Cathy: It's kinda neat.

R: How is it neat?

Cathy: Because that's a whole horse in her body.

solution
(match, summary)

R: What is your favorite part of the story?

Cathy: Um, this one, this one, this one,
and oh, all of them. I like the whole book.

R: What do you notice about the pictures/illustrations
of the story?

Cathy: They look pretty neat.

Art-analytical

R: Um hum.

Cathy: And, if it had a lot more texture it would
feel a lot more better. Except it don't. They make
good pictures.

Art-analytical

R: OK.

Cathy: And there's a lot of lines, there's a lot
of color, there is, there's a lot of space. I, the animals
I like in this book is spider, the dog, the cat, and the horse.
And I think it's a real good story.

Art-analytical

R: Very good. OK. Um, so do you think the art
elements in this story helped you understand the story better?
How did the pictures help you understand the story better?

Cathy: Because I don't really know this book.
I only read it a couple of times and it makes me
understand that when I grow up I can make this
book someday, different one.

Art-analytical

R: Um hum.

Cathy: And, it might be real good to be an artist
and make books. It seems like it's really easy.
All you have to do is write some pictures,
staple it, and make this out of something, cardboard.

Art-analytical

R: That's right.

Cathy: And then you put stuff over it, paper, and you staple the paper onto it and then it's a book.

R: OK, thank you. Anything else you want to tell me?

Cathy: All the colors are neat.

Art-analytical

R: Great. What is your favorite color in the story?

Cathy: All of them.

OK, good job. Thank you Cathy.

Appendix Y

Analysis of the Artistic Response

Theory of Creative Representation (Hohmann & Weikart, 2002)

R: So, what are you thinking about as you draw your pictures?

Susie: Um, they're fine.

Cathy: Like me and the artist.

The Role of the Experience

Tim: This is cool, we get to be the artist!

The Role of the Experience

Susie: Yes! I'm going to paint the clay.

The Role of the Experience

R: Um hum.

Tim: We're going to make birds.

Cathy: Who's gong to use –

Tim: I'm going to use this next to the birds.

The Role of the Experience

Cathy: I'm never going to use chalk. I don't want any chalk.

The Role of the Experience

Susie: Chalk's boring.

The Role of the Experience

Steve: Oh, that looks cool. This is the goodest painting I have ever done.

Simple to Complex

R: Do you think you have gotten better as time has gone on?

Steve: Yes.

Simple to Complex

R: With practice, practice?

Patty: Look what I'm doing. I'm turning it purple and green-like.

Simple to Complex

R: Oh, pretty.

R: OK, Susie, tell me about your picture.

Susie: My picture is, this is a gate I'm making a gate, so nobody can go in the garden and I'm going to make weeds and everything like ground. I'm going to need two browns like right here and I'm going to need one green right here. That's how you make a tree.

Quality of Individuality

R: Um, nice.

Susie: And I'm going to make small trees and all kinds of trees.

Quality of Individuality





R: So why did you choose to draw that particular scene?

Susie: Because I think it's cool. But I'm not going to make it all the way up there. But it's cool.

Quality of Individuality

Appendix Z

Artistic Response Artifact Analysis

Term	Definition	Artistic Response Artifact	Explanation
Matching	A matching of the story occurs as one or two literary elements are depicted in the artistic response artwork. This implies a basic representation of the picture book.		This artistic response depicts Rapunzel in the sorceress' garden (character and setting). Story: <u>Rapunzel</u>
Interpretation	At least three literary elements are present within the artistic response artwork which signifies a significant representation of the picture book.		An artistic response that portrays Phillipe as he walked across the Twin Towers (character, setting, and event). Story: <u>The Man Who Walked Between the Towers</u>
Extension	Additions or extensions regarding the characters, setting, event, or futuristic or invented solution occur within the pictorial artistic response. The extension relates to the picture book and does not alter the overall contextual message.		The solution is altered within this depiction of Trixie. She is now older with longer hair and is going to the laundromat with Knuffle Bunny. Story: <u>Knuffle Bunny: A Cautionary Tale</u>
Replacement	An artistic response that does not represent the content of the picture book. Instead, there is evidence of a substitution, which exemplifies literary elements that are nonrepresentational.		A replacement occurred because this artistic response represents Godzilla. This character was not at all present within the picture book. Story: <u>The Three Pigs</u>

Appendix AA

Initial Listening/Viewing Comprehension Example – There Was an Old Lady Who Swallowed a Fly

Tim: The old lady is not as big but until she swallows the horse she will be at least died. Well, she was not ready to die.

solution
(match, summary)
(Analytical-literary)

R: What do you feel is the problem in the story?

Tim: The old lady swallowed the fly and she said she wanted something to catch the fly so she swallowed the spider, she swallowed the bird, she swallowed the cow, she, and she swallowed the horse to catch the cow.

problem
(match, summary)
(Analytical-literary)

R: Um hum. And what happened when she swallowed everything?

Tim: After she swallowed the horse she died.

Solution
(match, summary)
(Analytical-literary)

R: Is that a problem?

Tim: Uh, no. And this is awarded for the best selling books.

R: Well, it is a Caldecott Honor book, which means that it's one of the best picture books in the United States.

Susie: Is it funny?

Tim: It's a good story.

R: What do you notice about the solution How do they solve the problem in the story, what happens to the lady in the end?

Tim: She died.

Solution
(match, summary)
(Analytical-literary)

R: What do you think about that?

Tim: Well, if she wouldn't eat, she would have and didn't eat any of those things she wouldn't have died.

Solution
(Analytical-literary)

R: That's right. What was your favorite part of the story?

Tim: My favorite part was when she swallowed the horse (laughter) and she died.

Solution
(Analytical-literary)

R: Right. What do you notice about the pictures and illustrations of the story?

Tim: The pictures look like she has pictures of her, pictures of her until she swallows the fly, the spider, a bird, a cat, a dog, a cow, and a horse.

Characters
(Art-analytical)

R: OK.

Tim: And she died.

Solution
(Analytical-literary)

R: You know we talked about the art elements. Which art elements did you notice the most in this story?

S: Color.

Art-Analytical

R: OK. What did you notice most about color?

Tim: Cause there's a lot of color and everything is colored and. OK. And there were a lot of shapes in there.

Art-Analytical

R: Yes. A lot of shapes.

Tim: Oh, oh, oh, by the way.

R: What kind of shapes did you notice in there?

Tim: There's an oval, a circle. Oh guys, help me out, try to look.

Art-Analytical

Cathy: There's line, there's a square.

Art-Analytical

Susie: Oh, I'll have them do this too.

Tim: Squiggly, face, a hole.

Art-Analytical

Cathy: A hole.

Art-Analytical

Susie: That's a hole.

Art-Analytical

Tim: Lines, lines, lines.

Art-Analytical

Tim: You flip it over and then you see that right, that's the one you can't see.

Art-Analytical

R: Um hum. Good.

Tim: The cats and the dogs.

Characters-Analytical

Tim: There's spiders there.

Characters-Analytical

Appendix BB

Peer-Review Comparison – Researcher Coding

R—Anything else you want to tell me about what you're thinking about as you draw? That's kind of what I really want to know what you're thinking about.

K—I'm thinking about like where is (unintelligible).

R—Felipe?

K—Yea. He's walking across the tower. I'm going to draw (unintelligible).

R—Uh,huh!

K—And then I'm gonna make his little (unintelligible) things. Looks like a (unintelligible). And then I'm gonna draw one tower over here in the background and then I'll be done.

R—Do you think doing your art pictures, does it help you to understand the story better when you make your art?

K—Yes.

R—Okay, [redacted] let me ask you next. Tell me about your picture.

J—unintelligible

R—Cool.

J—(unintelligible) it adds a lot of color to it.

R—It does. [redacted] tell me about your picture.

J—My picture is going to be the water with the ship and the sun. That's what I'm trying to make right now (unintelligible). I've got to make this really, really cool thing on the bottom. (Unintelligible) And when he's walking between the Twin Towers, I have to put a big tower here, a big twin tower right here and put a line right there and put a lot of color to the Twin Tower.

R—Wow, awesome! Why did you choose to draw that particular scene?

J—Uh, 'cause it had a lot of color to it. Unintelligible

R—Okay, what are you thinking about as you draw your picture?

J—I'm thinking about (unintelligible)

R—About putting them?

Handwritten notes and codes:

- Character (blue)
- event (blue)
- setting (blue)
- Event (blue)
- Character (blue)
- Setting (blue)
- Thinking of Felipe
- Understand story better when make art
- Color
- picture explanation line color
- Color
- color - 3
- line - 1

Appendix BB

Peer-Review Comparison Peer Coding

R—Anything else you want to tell me about what you're thinking about as you draw? That's kind of what I really want to know what you're thinking about.

K—I'm thinking about like where is (unintelligible). *Setting*

R—Felipe?

K—Yea. He's walking across the tower. I'm going to draw (unintelligible). *Character element of art*

R—Uh,huh!

K—And then I'm gonna make his little (unintelligible) things. Looks like a (unintelligible). And then I'm gonna draw one tower over here in the background and then I'll be done. *Story Elements* *element of art*

R—Do you think doing your art pictures, does it help you to understand the story better when you make your art?

K—Yes.

R—Okay, *[redacted]*, let me ask you next. Tell me about your picture.

J—unintelligible

R—Cool. *element of art*

J—(unintelligible) it adds a lot of color to it.

R—It does. *[redacted]* tell me about your picture.

J—My picture is going to be the water with the ship and the sun. That's what I'm trying to make right now (unintelligible). I've got to make this really, really cool thing on the bottom. (Unintelligible) And when he's walking between the Twin Towers, I have to put a big tower here, a big twin tower right here and put a line right there and put a lot of color to the Twin Tower. *Elements of Art* *Story elements* *Setting* *Character* *element of art* *Plot* *Solution*

R—Wow, awesome! Why did you choose to draw that particular scene?

J—Uh, 'cause it had a lot of color to it. Unintelligible *element of art*

R—Okay, what are you thinking about as you draw your picture?

J—I'm thinking about (unintelligible)

R—About putting them?

Appendix CC

There Was an Old Lady Who Swallowed a Fly, Individual Interview, Tim

R--I'm going to ask you questions and you tell me what you know. First of all what do you think about the end pages? These are end pages. What do you think of that?

Tim--They have colors and (unintelligible)

R--And what do you think of this, this title page?

Tim--They have lots of color and the one (unintelligible) the old lady. And she gotten so big.

R--Tell me about the shapes, colors and styles of these things.

Tim--There's an old (unintelligible) old she swallowed the fly. It looks kinda like a circle it's still an oval. She looks like she's getting bigger.

R--Ok! Uh, how do you want the animals? What are they doing?

Tim--The bird says "but it's only a fly".

R--What do you think about the color of the animals?

Tim--The cow looks like white, pink, yellow, orange and blue and white. The bird is like purple, yellow red, red stripes, blue and blue.

R--Anything special about those colors?

Tim--Well, pretty much (unintelligible). And now when she swallows it then it turns to a circle and starts to a fly.

R--What do you notice at the bottom of this page?

Tim--That!

R--And what is that about?

Tim--He (unintelligible) a recipe for a spider. That's the spider's recipe.

R--What do you think about the lines on these pages?

Tim--They're the spider's webs.

R--Anything else? What does that do for you, do you think?

Tim--They are things stuck to it the spider caught. That's the spider's menu. The spider can't get caught 'cause how could he not get captured.

R--I don't know. I heard every other line is sticky and some are not sticky so the spider walks on the parts that are not sticky. Isn't that pretty cool. Ok, now what do you think about the old lady here? What's happening to her?

Tim--She started to get a little bigger.

R--What else about her do you notice on her face and everything?

Tim--Ah! Like a sad face and as to the next page.

R--Now what do you notice about her?

Tim--She's got a like a open circle, oval face and (unintelligible) looks like circle. She's getting bigger.

R--So what do you think the artist made her face like that, her mouth and her circle?

Tim--That means she just swallowed the spider. Ok!

R--And how are the animals feeling on this page?

Tim--Sad!

R--How do we know?

Tim--'Cause they're crying.

R--Ok! Now tell me about these pictures.

Tim--She's getting a little bigger, but by the time she swallows the bird she's gotten a little bit bigger. See she's not like the old lady she used to be.

R--Ok! What do you think about why did the author/artist choose the black and bold for the background colors? What do you think about these black and gold colors?

Tim--'Cause they look like pretty much like, hum, just like the book to be pretty.

R--Do you think it makes the book look pretty?

Tim--Yea!

R--And how do the lines help the story pictures? All the lines.

Tim--They look like attachments. By the time she at the next page look like a footprint.

R--What is different about this picture? Tell me about these objects over here on the left. What are these about?

Tim--Well, there's milk, there's a button, there's a mouse. There's bugs and two more. There's a growl. There's a meow. There's Dr. Seuss, cat, dog, all those things.

R--Right! And then what do you think about the style of the book? The way it's done

Tim--This takes place at nighttime.

R--How do we know that?

Tim--'Cause the moon's up and the sun's going down, so it's nighttime for the other part of the earth. But when it's nighttime for us, not it looks like a bigger (unintelligible).

R--Yes! How is she feeling?

Tim--Well, she's getting a little bigger.

R--How do you know how is she feeling, though, her self? How is she feeling?

Tim--She's done the wrong thing.

R--How do we know that?

Tim--"Cause she should not swallowed the spider, the bird and the (unintelligible) cow. She'll have to have a doctor's surgery to get those out.

R--What do you think about these words? You know they're in the back with the color in the back. What do you think of that, Tim?

Tim--Well, (unintelligible)

R--What do you think of these colors with the word in front of the color like that?

Tim--Well, they're the things that tell, like they're the words.

R--What do you think? Do you like it that way or what do you think about that.

Tim--But, if it didn't have words, it would be a picture book.

R--Can it be a picture book with words and pictures? Do you like books with no pictures or no words at all?

Tim--Well, pictures books are kinda cool with the words.

R--What do you think about book stories without any pictures in them?

Tim--Hum! Not so great.

R--Ok, good! Now this one, what texture do you notice? Do you notice any texture?

Tim--Well, now it's the shape of a (unintelligible).

R--Do you notice any texture on any of the animals?

Tim--Pretty much awful.

R--And what happens when you feel them? Do you feel texture?

Tim--No.

R--Its just paper. How did the artist make it look like texture?

Tim--But this side it has (unintelligible).

R--Is that like texture, maybe?

Tim--No!

R--It's just like a shape, isn't it?

Tim--Texture is like blankets.

R--Exactly! How would that artist make it look like that?

Tim--Cause they're really great a drawer. They're drawers. .

R--Anything else on that?

Tim--It's like a crazy thing just like those in shapes. That looks like a dog's feet.

R--Tell me about these pictures.

Tim--She's getting a lot bigger from the last time she swallowed (unintelligible). She's a lot bigger.

R--What do you notice about the form of these shapes, the form?

Tim--There's some circles. There's some things, people food. There's a candy bar. There's a cow.

R--What do you think about the color and the texture on these pages?

Tim--(unintelligible) and there's the shape of the cow.

R--What is happening to the old lady in that picture right there?

Tim--She's getting a lot bigger. By the time she makes this picture she's a lot bigger.

R--What do you notice about the animals in this picture?

Tim--There's all the animals who got gobbled up. Here is the first one, the second, the third one the fourth and the fifth. There's the sixth one and the last one.

R--Okay! What do you think of the different pieces of green paper over here? What are they?

Tim--They're more like a ripped up newspaper (unintelligible).

R--What are they for? What are they supposed to show?

Tim--Grass. And there's the horses shed.

R--Do you like that or what do you think about that?

Tim--Well, it's great.

R--Tell me what happened to the old lady?

Tim--She died.

R--How do you know?

Tim--Maybe, if she didn't eat all those, she wouldn't die.

R--How did the animals and the artist feel over here?

Tim--(unintelligible)

R--How do the animals feel?

Tim--Sad, to be gulped up in her tummy.

R--And what were you saying over here?

Tim--Here lies old lady.

R--Which page do you like best? Show me your favorite picture.

Tim--The horses page.

R--Why do you like that one the best?

Tim--'Cause the horse is cool.

R--What do you think about this story?

Tim--Well, according to this, what does this mean?

R--It means they received the medal, It's a Caldecott Honor book. That is a good award for picture books. What do you think about this book?

Tim--Well, there's some bugs and there's a fly.

R--What did you like about the story? What art elements did you like the most in this story?

Tim--Well, more like the horses parts and elements.

R--Out of all his art elements, Tim, which one did you think you noticed the most in this story?

Tim--Yellow ones. "Cause there was mostly gold.

R--So, you noticed most of the color.

Tim--The gold and the black. That's the most color.

R--So you noticed the color most? What about the lines and the value and space?

Tim--Spider's lines like webbed up in the web. And the other lines were like small lines.

R--What do you think of the space? Like how the artist put everything here? What do you think about this space?

Tim--They needed enough space, like a big picture. See the old lady has enough space.

R--But what about this over here? Do they have enough space over here?

Tim--Little cramped.

R--Hey, somebody's snoozing. What does that mean?

Tim--It looks like “zzzzzzzz”.

R--Okay good, Tim, is there anything else you want to tell me?

Tim--That’s pretty much it.

R—Okay. Did you like the story? Good.